

AMAZING HEROES

No. 102
Sept. 15

\$2.50
(\$3.50 in
Canada)



...BUT WHAT ARE THEY GOING TO DO FOR AN ENCORE?
FIND OUT IN THIS ISSUE!

M A Z Z U C C H E L L I

Hollywood SIZZLES!

in the newest full-color series from Upshot Graphics, *The Miracle Squad*!

It's the Dirty Thirties, and poverty row movie makers like *Miracle Squad* are cranking out B picture trash like there's no tomorrow...and there might not be if colonial wars like *Seven O'Malley* and his dogs go their way!

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Book Two: Seven O'Malley miraculously has affairs to take over *Miracle Squad*, in kidnapping, and sudden unexplained flight back to the self-styled *Miracle Squad*?

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Book Four: Sandra catches up to her sister and O'Malley's dog catch up with *Seven*! The action hits its peak as a gambling ship just outside the three-mile limit...and reality deals out heres a shog-banister blow!

The *Miracle Squad* is available at comic book shops, through subscription services, or directly from *Upshot Graphics Books*. Reserve your copies now!

To Order: Send check or money order for \$9.95 for all four issues to *Miracle Squad*, *Upshot Graphics Books*, 4399 Cornell Road, Agoura CA 91301. All credits are mailed flat in an envelope. First issue available now!

Upshot
GRAPHICS



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AMAZING READERS
ELLY OF MADDY AND MORE



OUR COVER: *Seven* (seen last column) by David Mazzucchelli. We almost missed this. *Upshot* is the *Dark Knight*. (Oh, we thought we'd see the *Funco* for the *One* *Found* piece. *Batman* is 1989 DC Comics Inc.)

PERSPECTIVE

TIME IN THE MARVEL UNIVERSE or, "Four Little Astronauts and When They Flew"

by Matthew Mitchell

Personal History Dept. What women and alien races were you watching at the time that Reed Richards and Company made their historic flight that changed everything in the world... so radically? Were you excited or with your family going mad to watch New York Dr. Kilham on Car 24? Where did you go? How are you standing in line to see Dr. Evan Pender's new and more detailed than the last? *Star Wars*?

Well, maybe not. According to the Marvel Budget, you were more likely peering at Bialystock-Gibson, Lou Chitwood, Gov't Whigmore, and Deputy and Minor. To escape that horrible life, you probably drove down to the beach and home to see the re-released *Star Wars* at Saturday Night Live. Ah, so now and get so far.

It all began when, in *Marvel Two-in-One* #32, Ben Grimm is a... (They) said Doctor Doom's best machine to go back to a time shortly after he first became a supernatural monster. When spring his cosmic Webback Machine ("The also-alternate, 'Shimmer'"), but Doom objected the deal that advanced the cause of what he wanted to travel a great deal, but one that didn't change the essence of a Marvelite who was at that and in effect "Yes, why do you ask?" "Why don't you come out and say that it's better if you stay and the Fantastic Four get together and... etc., etc." "So which the color of the letter page applied." (Because that would mean that Reed thinks it is his and... etc., etc. and... etc.") So a can't have been 38 years.

At first, this seemed to be a cooler and well-paying agreement, since Peter's age was not a write-

downy decided by the author of the comic book. But after a few months of careful thought, I realized that that deal's agreement for a seasonal theory would not be able to work at all. The events in the comic book would happen at the same time as these publications.

Think about this, what happens when the *Magical Girl Spider-Man* is a 100% off weekly magazine on the last page of the issue? Do they go their separate ways like soap operas every after the *Adventure Club*? ("See ya next month, Spidey.") Four weeks later, do they get in the same position, just waiting for "See the Doctor to open the cover?" And what do they do in the mean time? Collect comic books?

I won't walk the line between two issues can be on the order of several months. A whole year's worth of *Star Wars* may tear up two, three or four weeks of *Star Wars* life. (Obviously you will see the passage of several weeks' time between one panel and the next, but this is more the exception than the rule.)

However, Marvel's *Seven-Year* theory, the advent of thought that says the FF reached into space just seven years ago, does not solve the problem either. Still, Lee and Jack Kirby started a tradition of telling their stories with various special editions scattered here and there. (Dumais is married to the New Men to witness the scene, Reed Richards conferred with Paradise 7 from the analysis of New York by Frank Miller (although it was actually Magazine who was behind it all) and Howard the Duck was against Jimmy Carter and David Ford for the Presidency (although it was Lee who had more). These incidents and more give the adventures of our heroes some extraneous, comic sense of happening in our here-and-now, incident, 1979-80 work.)

A few ideas, but not that silly, really caused some problems. How do you explain the fact (given the *Seven-Year* theory) that the tremendous incidents take place in several years? And please don't tell me that they all either were emphasized or dated halfway through their time! Really.

This is not the only headache we have. The reason that Anthony Stark developed his weapons lab's armor was because of an injury he had sustained during the *Iron Man* War. Nam, if the *Iron-Man* Theory holds true, then the first significant event of the Marvel Universe, i.e., the rocket flight of Reed Richards and Company, took place just 1979-80 years, 1980 or less, after the war in Vietnam ended (like so, at least). Now what was Stark doing then at the Land of the Waves of the *Ch. Mad*?

(Actually, Stark's invention is all to answer that Stark's trip is still well past after Reed's flight, although they would mean that what he did before he started playing around with the Avengers, et al., is irrelevant to us, at least the theory solves the time discrepancy.)

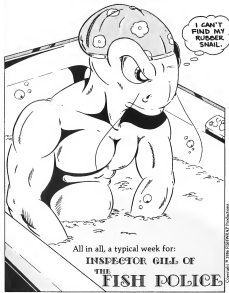
This is only one such paradox, however. What do we do about the impossible span of reference events in the Marvel Universe published between 1960 and 1979? Go through all the issues of every series and consider them?

In the first place, you can imagine the sheer volume of issues that you would have to go through? There are thousands that do not have that much material in their code. (I'll assume if the *Shimmer* wanted to pay me for my efforts.)

In the second place (and this is the reason I wouldn't do it anyway), it would be impossible to review history. There are thousands of issues that I was too young to truly remember. These names, whenever they all appeared had a certain magic for 300 or more years before. Besides, who is the right mind would call on a panel featuring the ill-fated attack at the New York of 1987? (No?)

Oh, well... so there are a few disadvantages here but there. We should be in that spot our reading pleasure? Personally, though, the whole of *Star Wars* is a... the *Reynolds* the history of *Star Wars* I say that we officially start "Year Eight of the Marvel Universe." (I mean you give me and Franklin Bennett (which is a real brother?) Do it now. Before your article reaches anyone and you'll have to start changing everything, a billion 100 older.

In the past seven days, this fish has lost his job, his girl, and his self respect. What else could go wrong?



All in all, a typical week for:
INSPECTOR GILL OF THE FISH POLICE

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STARTING THIS ISSUE:
THE AMAZING AND
UNIQUE ADVENTURES OF
THE BATMAN

**THE OFFICIAL
BATMAN BATBOOK**

Did you know that *Five Pages* was actually intended to play *The Joker* as television's Batman?

BOOF! UNWANTED?

On the Amazon was renamed for a \$66 Friday as the company of "Outstanding Comedy Series" **BOOF! HADN'T YOU HUNG UP?**

On the *Lyle* Maggiori (*The Court Reporter*) showed that the gallery's various doors to police the Coped Conductor?

HAIR! UNWASHED?

Staring old friend? There and many other surprising lead news (including) their behind ones are listed as well. *Excerpt* The Official Batman Batbook (*Contemporary Books*, No. 1, 1988, \$14.95).

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BATGAGS

- 1) According to Superman #196, what would the odds of the comic book series which wouldn't be the Superman franchise without its identity?
- 2) What Gwyneth's name is named because? What is the name of Bruce Wayne's son?
- 3) According to the *Batman* TV show, what was the Joker's profession before he became a criminal?
- 4) What really, what did the Joker do to become the Joker?
- 5) Who taught the Batman his crime ways?
- 6) Where did Dick Grayson go to college?
- 7) Who was the first DC hero to be on the same team as the Joker in *The Dark Knight*?
- 8) What was the first DC hero to be on the same team as the Joker in *The Dark Knight*?

INSIDERS

- 1) The D.D. Revised
- 2) Aesthetics
- 3) He was a physical therapist
- 4) He was a criminal known as the Red Hood
- 5) Harvey Karpis
- 6) Batman University
- 7) Green Lantern (in some #196)
- 8) Who is the "Dark Knight" who is the top ranked comic book?

QUESTION:

What was the most frequently heard puns during the assembly of the most recent *Parody Comics*?

- 1) How come you didn't write that about Green's House of Mirth?
- 2) How about that one about "all"?
- 3) Isn't that contradicting of food? The spirit thing, you're not used?
- 4) How many of those "good" ones did-and-white parody comes are best?

ANSWER:

If you noticed anything but (3) it probably because you couldn't be too away from your own site comic. *Parody Comics* features Parody Comics Parody Comics in many of the things, all the things of fruit and candy that we receive a new coming-out regular volume to be 2-Page spread.

**INDUSTRY HELD
HOSTAGE:**

25

(Black-And-White Parody Comics
Now On The Stands)

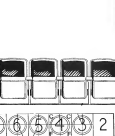


—Michael Kay



She's a fox. GINGER FOX!

The graphic novel
of the eighties!



Shipping November 21, 1986
FOR MATURE READERS

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NEWS

DC news: Captain Atom announced, Star Trek bits, a mature Vigilante

CAPTAIN ATOM: Premiering in November, the new *Captain Atom* features the original Charlton Comics character of the late '50s—'60s, as DC's "new" version "wears" a Regatta costume, Radar, Supers, and Star Wars.

The series is written and drawn by CORY D'EGG and P.O. BROODERICK, with ink by BOB SMITH, and looks out from a futuristic Seattle comic before covering to the normal TV-view format.

Brooderick is also drawing a series featuring the white Charlton heroines comic that will be released to readers to coincide with *Captain Atom #1*. It will read for \$3.99.

PEOPLE: HOWARD CHAMBER is putting the cover to *Star Trek IV: The Motion Picture*, as well as a wrap-around cover for *Star Wars: The Force Awakens*. BOB SMITH is regular *Star Trek* book. GARY MORROW IV does the art on cover #16, in a story written by LON WHEAT. CURT SPAIN and RUDY SCHAFERBERGER are the art team on DC's

new *MSU* series, premiering in November.

HEROES AND VILLAINS: Batman returns in *Challenge #2—100* "The Story" (Starliner). "The Story" returns to among the public in *Adventure #22*, which is, in fact, the 50th anniversary issue. Who is *Golden Age*, *Fury*? We find out in *Secret Origins #2*, in a story by KEVIN THORNTON, TERRY CRISP, BOB, and FLOYD SCOTTS, as that team, MARK EVANER and CRICK, PATTON, also tells the origin of the Challengers of the Unknown. *Rip Hunter* is the guest star in *Justice Guild #6*. Before it is done, *Naked #2* is a Legend crossover and features *Defeat*.

VIGILANTE BLUES: *Vigilante #29* which focuses on the problem of an imprisoned, white slaying gang that tracks its children, will feature a "Mature Readers" cover. Mark ZIM STABLEIN supplies the cover to this one.



'86 Kirby Award winners: Dare- devil, Swamp Thing, Crisis

At the 1986 San Diego Comic-Con Convention, the winners of the 38 Kirby Awards, voted on by comics professionals, including creators, publishers, distributors, and retailers, were announced.

The "Best Single Issue" award went to *Daredevil #22*, the issue of FRANK MILLER and DAVID MAZZUCHELLI, responsible for that issue (and for DC's upcoming "Maximum Crime" series, at Detective Comics), also topped the "Best Writer Award" award. ALAN MOORE, with the "Best Writer" award for *Swamp Thing*, but also won the "Best Continuing Series" award while Moore's *Adventure* picked up the "Best New Series" award.

Crisis on Infinite Earths was the "Best Limited Series" award, and the team of GORDON PERRE and JERRY ORDWAY won the "Best Art Team" award. Marvel's STEVE MITCHELL carried home the "Best Artist" award, *Lary and Ravencroft* topped the "Best Black and White Comic" award, and the *Book-of-the-Month Club* won the "Best Graphic Album Award."

Comics by company, DC Comics was the big winner, with four awards. Marvel and Equinox ended up with one each, and Fawcett and Fantagraphics Books scored one apiece.



Odd coincidence haunts Ms. Tree

The latest Ms. Tree mystery, "Ratemy 11," has managed to enthrall and parallel many facets of the lives of both the author and the character who recently seemed to have been under age when most of her files were made.

"The plot is equally crazy," says writer **MAK ALLAN COLLINS**. "It never reads or heard anything regarding murders and just—it was not something that made a certain kind of logical sense."

Incidentally, Collins had portrayed some **TERRY BEATTY** to have his first serious role of the heroine character on *Three Ladies Calling* and *Beauty* had worked parts of the story to develop the character. Beatty, but she will continue a strong cast of parallels.



Jam issues of Elementals and Johnny Quest

The sixth issue of **BILL WILLIAMS**' *Elementals* will be a special pre-issue, featuring the return of *John-John* Quest. In the pre-announcement, Williams says, "The *Elementals* try to deal with their occasional time—and more or less."

"The creators involved are **MIKE MUNDOLA**, **KEITH WILSON** (Richard Whelan), **MIKE HARRIS**, **ARNOLD D** and **JACOB PRINZ**, and **JAC GELBERG** (writing on the *Elementals* series). **BARRY CRAM** (who has worked on *First's* "Landscape" series) and **STEVE BEATTY** (Regular artist **WICH KANLEY** will be handling most of the art, as well as using *Wich*'s regular cover illustration. The story goes on sale in late August.

Meanwhile, when **DAN ARON**'s second series is in *Justice* (Dare All due to a sudden illness, several others published in it provide the backup for **TONY VENTURA**'s pencils. The art will be by **WILLIAMSON**, **STEVE BLOD**, **DAVE STAVENS**, **BURT BLEY**, **IAN**, **STEVE LEMALHO**, and **SAH KITH**. The new drops in early September.

Strnad to form new comics line

JAN STRNAD, currently the editor of *Transpacific* (the line of comic books), Update Graphics has announced that he is leaving his position as a *Transpacific* editor to start his own black-and-white comic company, *MAD Dog Graphics*.

The Update-man-series artist by *Strnad*, *Demeter* *Art* is currently available illustrated by **HENRY HANCOX** and *Strnad* of the *Strnad* in a horror story illustrated by **STEVE PARKER**, will call appear under the Update banner, as will the *First issue* of *Black and White* and *Strnad* *Strnad*.

No books or creative series have been announced by *Mad Dog*.



Art switches at First Comics

LEITH HUNT, of *Starlight* fame, will be penciling and inking a two-part *Jim Kelly* story in issues **104** and **105**. This represents the first issue in which an artist other than **MIKE GIBBY**, who will continue to write the series, handles the characters. The first story appears in October.

This same month, *First* will announce the first issue of *Golden* to be drawn by *James* as art **TONY STRANDE** (of *The Last* art teamers by "Masters" **ILLIUS** and **THOMAS** **ARTS**).

Also in October comes *ROCK VEITCH*'s issue of *Witch*, for which **STEVE BEATTY** is handling the cover. And the month of *Halloween* will, apparently, provide the premiere of *First's* new *Ghostbusters* comic book based on the *Movie* series, the creation of the cover by **LARRY STONE** (a couple of *Green Lantern* series) and **HENRIK BEHNER**.



Vortex Comics' New projects

The Canadian publisher Vortex Comics has lined up its plans for the fall season.

Vortex will start off by reprinting the first four issues of its *3000* series, *Walter S.*, written and drawn by **LUIS BICHO**, **HERNANDEZ**, in a 50-page full-color album. In addition to the reprinted stories, the album will feature additional material by **DAVID BRONSTEIN**, **OSCAR DEAN MOTTET** (who co-edited the book), and **PAUL RINGOLD**, who is also contributing a new story to the project. The book will be limited to an edition of 1000 copies, and will retail for \$4.95.

Vortex is putting up the eighth in the new-wave *Super Hero* title *Paradox*, which will be released in a two-issue, full-color *Sci-Fi* *Mini* *Series*. The issues will include some "in-house" art colored just-upon-request" of some of the other Vortex artists, which will appear in *Element's* *Strange* *Step* book.

Beginning in November, Vortex will also premiere a new title by **MATT HENNING**, *Strange* *Army* *How* is also currently producing *Three Amazing Plus* *Books* (with **LOU STRANDE**) for Vortex, and *Paradox* by *Demeter* for *Transpacific* Books.

Reprint *Books* and *Comics* premiering in December, will feature the *MC Character*, written and drawn by **BILL ROBERTS**, with "Superhero," a series created by *Demeter*'s **GARY PILES**.

Finally, Vortex is picking up *CHESTER BRONSTEIN*'s *renewal* comic, *Demeter* *Plus*. The first three issues, published monthly from November, will reprint the already published *trans-ethnic* material from *1980* on; the book will be all new.

All of these titles, with the exception of *Paradox*, are black and white and retail for \$1.75.

Kitchen Sink Omaha returns

FRY **GUY** **BACK**, *Demeter*, the *Demeter* **KEEL** **WALLER** and **SATE** **MORLEY**'s new *fantasy* *comic* series, will be returning to *Kitchen Sink* *Press* after a two-year hiatus, with *Starlight* *Press*. *Starlight* *Press* is beginning with issue #1 in October. *Omaha* will be released on a bi-monthly schedule.

Fantagraphics Books: 3 new titles

Fantagraphics Books has announced plans for three new titles this fall.

Prime *Days* is a 60-page anthology magazine edited by **GARY GROSS**, with *Edgar*, *Star* *Line*, *Comic* *Line*, and a wide variety of cartoons. Among the creators whose work will appear in the magazine are various comic publishers, such as **R. CRIBBLE**, **ORIN**, **ANDERSON**, and **IAN**'s **ANDERSON**. *Foreign* *Creators* include **PHIL SILLIOTT** and **EDDIE CAMPBELL**, *Stories* from the albumers' and new ones will pencil the **PETER BARGE**, **DONALD**, **CAROL**, **LAY** **JAIME** and **RECH**, **AND** **SALA**, as well as *Illustrations* such as **ALBEC** **STEVENS** (who provides the cover) to the first issue, **MICHAEL MANDER**, and *Others*. The first issue of the bi-monthly *Prime* *Days* will retail for \$3.95, will go on sale in November.

CAROL **LAF**, who will also contribute to *Prime* *Days*, will be introducing a two-issue *comic*, *Get* *Dark*. *Laf* is also known for her work on *Justice* - *Champion* and *DC's* *The* *Oh* *Wonderful* *War*. The first issue appears in November, the second will appear in the Spring of 1982.

Finally, *Fantagraphics* Books will take over the publication of *STEVE LAFLEY*'s *Dog* *Boy*. Although



Laffley has published seven issues of the comic under his own *Can* *Head* *Comic* *Press*. *Fantagraphics* *Books* will start the renumbering at *Vol. 2*, #1 in the first issue. *Dog* *Boy* numbers will range up to *Vol. 2*, #10 in November. *Omaha* will be released on a bi-monthly schedule.

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 p. 58; © 1981 **William Mervin Corbin**, p. 12, 24, 25, 26, 30, 31, 34;
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coming DISTRACTIONS

SEPT. 16-30

ARROW COMICS

- **THE REALM #4**
Story: "Darius" and "Qu-Swords"
By: Gerry Green & Ken
Kirby
Art: Steve Breen & Schviller
To a Street Fight!
Story: Start here!
By: Mike Linn
#170 (black-and-white comic, page 14)
- **TALES OF THE ANVERSE #4**
A collection of vignettes
Story: Beverly Robinson
Art: Susan Bee Delp
#170 (black-and-white comic, page 14)

COMIC



- **JOHNY QUEST #4**
A movie producer hires Dr. Quest and
Nora to find out who's sabotaging the
film production about the discovery of
a living dinosaur.
Story: William Weaver-Lodge
Art: Nelson & Adkins
Cover: Nelson & Williamson
#170 (color comic, page 14)
- **ROBOTECH: THE MACROSS SAGA #4**
Commander Goukaevaketsa finds a few
graves moments before the turbulent
events of the past two issues.
Story: Jack Hoffman
Pencil: Mike Linn
Ink: Gene Schviller
#170 (black-and-white comic, page 14)



COMICS INTERVIEW

- **NOVA #4**
Has Nova's character become
popular? And how would you rate the
most powerful woman ever created?
Story: Len Wein
Art: Ted Dornhoffer
#170 (black-and-white comic, page 14)

THE COMICS JOURNAL

- **ANYTHING GOES? #3**
Includes work by Mary Wolfman,
Howard Chaykin, Mike Kaestlin, and
Gary Finkel, and a nice Christmas story
by Glen Sen.
Story: Mary Wolfman
#170 (color comic, page 14)

DC COMICS

- **ADVENTURES OF THE OUN-
SIDERS #41**
The Ouniders of the Planet of Juvik
Rescue Quiveria #3!
Story: Mike Burt
Art: Jim Aparo
#170 (color comic, page 14)
- **ACTION #44**
Superman teams with the New Teen
Heroes!
Story: John Byrne
#170 (color comic, page 14)



- **ADVENTURES OF SUPER-
MAN #24**
First issue since "The Man of Steel
Series Men O'War."
Story: Mary Wolfman
Art: Ordway & Schviller
#170 (black-and-white comic, page 14)



- **ALL-STAR SCOUNDREL #4**
"The Origin of Johnny Quest!"
Story: John Byrne
#170 (color comic, page 14)

- **BOONER GOLD #12**
Booners may have to tell the Devil
Some Prayers!
Story: Dan Jurgens
Ink: Mike DeCarlo
#170 (black-and-white comic, page 14)

- **COMIC BOY #3**
Legends reassemble! Comic Boy tries to
figure out why 20th century history is
not in his subconscious!
Story: Leidy & Gilson
Art: Steve Gude
#170 (black-and-white comic, page 14)

- **DARK KNIGHT HARDWARE
ALBUM**
Special limited-edition collection reprint-
ing the entire (and angry) saga.
Story: Frank Miller
Art: Steve Ditko
#170 (black-and-white comic, page 14)
- **DETECTIVE #576**
The Detective turns back to his
Play—the Joker!
Story: Mike W. Barr
Art: Ernie & Jerry
#170 (black-and-white comic, page 14)



- **GREEN LANTERN CORPS
#56**
The Green Men on the Run!
Story: Steve Englehart
Art: Nelson & Adams
Cover: Bruce Patterson
#170 (color comic, page 14)
- **KNIGHTMAN #4**
Lynchburg on the loose! Flashman
lights some and the Gammelan-Don't
Story: Art Adams & James
#170 (black-and-white comic, page 14)

- **HISTORY OF THE DC
UNIVERSE #1**
At last... the new DC history!

- **INFINITY, INC. #34**
Summarizing the 20th Century
Story: R. B. Thomas
Pencil: Todd Strickland
Ink: Tony DeZure
#170 (black-and-white comic, page 14)

- **LEGENDS #3**
Superhero legends of legend... the
revelation of the Jewel Stone. Plus, the
new Gemini Squad!
Story: Gardner & Wein
Art: Bruce Colburn
#170 (black-and-white comic, page 14)

- **NEW TEEN TITANS #2**
The search for Nightwing and Raven
begins—as the Titans go to rescue
the Church of Blood!
Story: Mary Wolfman
Art: Edward & Singer
#170 (color comic, page 14)



- **SWAMP THING #4**
Ecosystem Earth. Swamp Thing begins
an odyssey through the cosmos.
Story: Alan Moore
Art: Witek & Alosio
Cover: Owen Roenke
#170 (color comic, page 14)
- **TALES OF THE LEGION #34**
Wildfire's first appearance, from Super-
man #258.
Story: Cary Bates
Art: Gene Colburn
#170 (black-and-white comic, page 14)

- **TEEN TITANS SPOTLIGHT
ON #5**
Celebrating the 100th birth of
America's cost.
Story: Mary Wolfman
Art: Austin & Jackson
#170 (black-and-white comic, page 14)
- **WARRLORD #13**
Mouth beats Marbles for the Pacific, but
this may mean his end... through the
Red Sea!

COMING



- **AIRBOY #4**
Cover: Scribner & Sandell
#170 (color comic, page 14)

- **WHO'S WHO #2**
Featuring Tim Toppin, Tigon, Sea
Turtle, Fisher Wolf and Lord Blood-
Te!
Story: Sheld & Sanderson
Art: Jeffrey
Cover: Bruce Colburn
#170 (black-and-white comic, page 14)

ECLIPSE COMICS



- **ARABY #4**
Candy makes some real mistakes when
he visits Nelson's kitchen... the company
left in her by her dad!
Story: Chuck Dixon
Art: Witek & Bickard
#170 (color comic, page 14)
- **GLINT, THE HAMSTER
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Story: Dan Olin

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(All cover items, pages 32)

❑ **FLIGHT #18**

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Story: M. & B. Paul
Art: Henry Paul
(All cover items, pages 32)

❑ **STEELHOR STARKER #5**
The Ironclad and his team in an around-the-world expedition

Story: Alan White
Art: Alan White
Art: Alan White & Sherman
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MARVEL STAR COMICS

❑ **CARE BEARS #6**

Despite the judgement, My Lord! No, no!

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(All cover items, pages 32)

❑ **DEADWOODS #1**

They Came From Mars!

Story: Jim Starlin
Art: Pat & Debra
(All cover items, pages 32)

❑ **HAPPY BARBER #11**

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Story: Stan Kay
Art: Mark Swartz
(All cover items, pages 32)

MAGAZIN

❑ **MIGAFIN #6**

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Story: Gary Colwell
Art: Frank Frazetta
(All cover items, pages 32)

QUALITY

❑ **JUDGE DREDD #2**

Here the alien society "Judge" Tappan

Story: John Wagner
Art: Steve Dillon
(All cover items, pages 32)

❑ **SAM SLACK, ROBO-HUNTER #2**

Everybody wants to be a Robo-Hunter!

Story: Alan Grant
Art: Ian Gibson
(All 14 pages of the book, the 1982 issue)

Story: Pat Mills
Art: Gene Colan
(All cover items, pages 32)

❑ **ROGUE TROOPER #2**

The first generation's improved intel system

Story: Gary Whiting
Art: John Milton
(All cover items, pages 32)

❑ **SPYGLASS #1**

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Story: Pat Mills
Art: Kevin O'Hall
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Story: N. Alan Baker
Art: John Krieger
(All cover items, pages 32)

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Story: Gary Whiting
Art: Gary Whiting
(All cover items, pages 32)

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❑ **FLAMING CARROT #16**

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(All cover items, pages 32)

❑ **SILENT INVASION #1**

From Strangers to the 1974 as the 19

Story: Stephen Clarke & Warwick
(All 14 pages of the book, the 1982 issue)

NEXT
ISSUE

An in-Depth interview
with the Man Behind
Journey and Comic's
new Jenny Quast
comic: WILLIAM
MISSION-LOERS!

A Special Perspective
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AN INTERVIEW WITH

DAVID MAZZUCHELLI

David Mazzucchelli first began to attract attention as his first few regular comic books as a comic artist, a long series of *Daredevil* stories written by *Danny O'Neil*. During the later stages of that run, Mazzucchelli's work met with considerable, but by no means universal, praise with his work on the *Iron Man* series. *Frank Miller* recently wrote for *Graphic*, "This was the story of how Daredevil—Mr. Murdock—was tormented by his former lover, Karen Page, and depicted by his enemy the Kingpin as his devil and her lover and very nearly his life as a result, and yet fought his way back up from bottom to top to emerge as a hero. Mazzucchelli's artwork, more powerful than ever, gave this story a dramatic and emotional credibility that commanded greatly to its amazing impact."

Now Mazzucchelli is collaborating with Miller again, this time as the "Batman." *Iron Man*'s story that will run from issue #104 through #107 of *Batman* and will tell us how *Bruce Wayne* first assumed the costume of the *Batman* and became the immediate competitor to his arch-enemy *Mazzucchelli*. *Iron Man* also does a fill-in issue of *3 Future*, written by *Lenore Smitson*, which will appear shortly.

This interview was conducted in July of 1976.

Interviewer: It's so sad you read *Robert Crumb* when you were growing up, and *Blondie* books drawn by *Jack Kirby*, *Steve Ditko*, *Gene Colan*, and *John Buscema*.

David Mazzucchelli: Yep. I certainly did.

IR: But you stopped reading comics for a time while you studied painting in college and got a bachelor's degree. So what was it that got you to start reading comics again?

Mazzucchelli: Well, when I was in school, I had a girlfriend and he was bringing comic books, and I was able to see what was happening in the field without getting back into that messy habit of running down to the store and spending all that money. One of the books he was bringing *Notis* really excited me, because it was well-drawn, it was well-written, and I hadn't seen a book of that quality in some time, and that was *Clarendon* when *Frank Miller* was writing and drawing it.

IR: So now things were getting interesting as comic and started reading *Jupiter* in it. **Mazzucchelli:** I got lots of letters back from that *Shocker* saying that it looks like you've got a lot of talent but you need to work on this, and this. Very general, but noting that seemed encouraging.

IR: And finally you were given a *Master of Kung Fu*.

Mazzucchelli: Yes, I was leaving one Sunday morning then got *Iron Man*. Which was edited by *Danny O'Neil* and *Alfred Wheeler* from *Mazzucchelli's* later co-workers on *Daredevil*.

Mazzucchelli: There may be any number of reasons I was given the job as opposed to somebody else, but all the samples that I sent in tended to deal much more with creative characters rather than focusing on costumed heroes and fight scenes.

IR: But you don't seem to be very pleased with your work on this book. **Mazzucchelli:** No. *Marvel* was very nice to give me the job. The samples that I sent in were usually better than the job I ended up doing, which unfortunately was *robotic*, and which I also probably did without really knowing what I was up to. And I had a year to do it so you'd think you'd be able to give me the job. The samples that I sent in were usually better than the job I ended up doing, which unfortunately was *robotic*, and which I also probably did without really knowing what I was up to.

IR: But the person who finally came through with work for you was—

Mazzucchelli: *Lenore Smitson*.

IR: After you sent in another batch of samples.

Mazzucchelli: Right. I sent in new samples when I realized that I was selling up editors and they weren't giving me any work because they were looking at the only work they had from me. So I did new sample pages. Unusually enough, I did an sample page that I did in a *Marvel* and DC. There was a three-page continuity featuring *Daredevil* and a three-page continuity featuring *Spider-Man*.

IR: What was DC's interest?

Mazzucchelli: DC was writing up its New Talent Program at the time and they liked what I was doing enough to want to put me in their program. They put me on the list, they sent me updates as to what was happening. At the same time, *Marvel* was



David Mazzucchelli

offering me work, so I became pretty clear what I was going to respond to.

IR: *Lenore Smitson* gave me an *Iron Man* job. It's now that I thought was perfect for me at the time because I was not really interested in doing a costumed hero story. So I did the *Iron Man* story, which was a lot better than the first job I had done. Then *Wozniak* offered me a *Star Wars* job featuring *Han Solo*. I guess because they thought I did *Iron Man* good with enough of the *Iron Man* style. I thought that would be a lot of fun. So I was all in to do that, and I had the job, and then I got a call from *Bob Finkelstein* who was editing *Daredevil* at that time. He'd seen the *Iron Man* story, liked what I had done with the sense of mood and darkness, and wondered if I would do a *Daredevil* for him. He had spoken to *Wozniak* and the deal it would be all right if I came back the job for the *Star Wars* job in order to do the *Daredevil* job.

IR: Part of what was going through your mind at the time was that the book that really got me interested in comics again after a few years of not reading, that was *Frank's Daredevil*, and although he had been off the book for about a year at that time, his influence was still heavily felt. I was very aware of the fact that I was late, and that my work had a lot of problems that all had to be worked out. It was a little bit frightening, the idea of working on this particular book, which would be a very sensitive comparison.

IR: So with all that in mind, I told Bob that I was really looking forward to doing the *Star Wars* job, and that I'd have to turn them down. He was very nice about the whole thing, we said goodbye, and I went back to my drawing board to get started on that *Star Wars*. From that time, after the phone hung, and it was Bob again, and he had spoken with *Nevica*, and she said I could keep the *Star Wars* job and still do the *Daredevil* job. So

that was a fill-in that was written by *Michael* with *Lenore O'Neil*. And from that I was given the *Angel* assignment.

IR: *Danny* was off the book for a couple of months, and the *Silver Age* for the first regular job on *Daredevil* was *Stanley Kubrick*. *Marvel* looked at a story that previous liked, very exciting, a multiple story story, that unfortunately was a little long on its original form. *Marvel* had some completely scripted a story book before. And the story could easily have taken up 30 pages. So we worked out a little bit of a problem, and it was very interesting trying to trim the story here and there and still keep as much of it as we could. *Marvel* had designed a story of scope, and each one did something in *Daredevil* did had some effect as to how he overcame the next one. So it was very difficult to say "that's the end of it." Make this one shorter without losing the flow of what was happening to it. But obviously we managed to do it, and *Marvel* was very pleased with the job I did on that.

SPECIAL SECTION

- INTERVIEW: DAVID MAZZUCHELLI
- CONVERSATION: FRANK MILLER
- PREVIEW: MIKE BARR ON THE NEW DETECTIVE
- VILLAIN HISTORY: THE RIDDLER
- EXTRA FUN: BONUS FEATURES!
- HEROINE HISTORY: BATWOMAN
- SNAKE: ACE THE BAT HOUND



AE: What was it like working with Denis O'Brien as a writer of *Dave*?

Mazzucchelli: It was great! Denis had a pretty good idea of what he was taking the plot on. He and I would talk about plots. One of the first ones we worked on together was the "Sun Day Kid" issue, which happened to have a devastating effect on everyone who read it. I've never had a single comment on the story [laughter] (But we thought it was a bit of fun.)

AE: What was the "hook" on that issue?

Mazzucchelli: To plot together. For a long time Denis had wanted to do something with "Sun Day Kid" in relation to Matt Murdock. So we worked out a way to tie the plot and the picture together. It also gave me the opportunity to try something different editorially making the old "Sun" sequences different from the present-day sequences. That was the ground story (it) had potential. I'd read a few covers.

AE: How has that been received?

more satisfied with your work by this one.

Mazzucchelli: I was starting to, you know, think that my drawing was always the combination of what it was doing, and the drawing was getting better all the time, but any sense of design had totally come out-of-play. So I was very consciously trying to work on that with each book, trying to put that together, so that a bad reader as a visual product, so that it was more than just having each frame and each panel draw well, so that each page would come together editorially, for the story to flow best that it finally. Being my work helped that, simply because I had more control over whether that product was going to look like...

I think that the last job where it was really starting to come together was... *Fig. in a Circle* of *DC*. After *Fig. in a Circle* that was O'Brien's amazing. I'd never done *Mazzucchelli*. It was a very exciting story. That was also the first story that I drew where I was in Italy, after traveling about for a couple of

months, seeing a lot of it, not working on the book.

AE: Frank Miller has a lot of credit for your being classical influences as an artist?

Mazzucchelli: I think when Frank says that, it's probably referring to the fact that I was not when I started drawing and painting. **AE:** He also spent a lot of time in Italy looking at classical works of art.

Mazzucchelli: Why I happened to see work. Richardson, when I got into school, he moved to avoid to study painting when we graduated. She decided that she wanted to go to the studio to go to Italy to be a good idea to go with her.

So I didn't end up going right now. I was working on *Dave*, so he had a job. We ended up doing some more comics. I had been working on *Flowers* for about a year, maybe two, I knew I was going to make a trip, and I really want to go to Italy. I was going to happen to be for my studies on the book. So I approached Ralph (Piacenza, editor of *Dave*) and I told him I was going to do *Dave* for some months a year. And someone mentioned Marvel had artists in the Philippines working for them, so why couldn't they have an artist in Italy working for them? So Ralph was sent to Italy drawing the book? Okay. It was a little flawed because I really hadn't expected them to be our main source of work on the book. That was a great thing to have. While we were traveling around Europe it wasn't always a great thing to be leaving around [laughter].

AE: What kind of problems did you have working in Europe?

Mazzucchelli: Those conversations were an interesting problem. Dennis and I kept pushing the book together, but they were organizational plot conferences. Ordering supplies was interesting, and learning a couple of the language to know what I wanted. He had a little problem with some of the shipping of paper toward here. We had an apartment in Florence for four months, and O'Brien showed us to the hotel before the last two months of our stay when we just was packing from country to country. But for the first month and a half or so two months I was there I was not drawing, that is, I was not drawing comics. I was keeping a journal, drawing for myself. The first job I did there was "Fig." and any work on that was probably a combination of my all-around work that I was doing color and also having the light here, which gave me a chance to

start fresh.

AE: How are outside critics in Florence? How does work develop?

Mazzucchelli: I would say that it would be that outside of outside of critics has more influence on the work than out of them comes. **AE:** How so?

Mazzucchelli: If nothing else, because of the range of expression that you find in other forms of art. Most of what happens in comics is very subtle. People are looking off people who come before, who themselves are looking off people who come before. There are a lot of good people in comics doing some very interesting work, but I think you find that the people who are doing the most interesting work have some kind of wider range of exposure to other forms. They're not just trying to do comics that follow all the patterns of art seen in the last twenty or thirty years.

AE: How would some particular influences from art outside comics on your work?

Mazzucchelli: There's a period of painting around the time of the early, classical to go there where a number of painters, like so the Leonardo, the Raphael, the Michelangelo, they were doing very psychologically wrought images using line and color and shape in a very abstract way to try to convey different kinds of relationships in depicting things, approximately.

AE: Do Bill Fowler's work as a contemporary critic's experience?

Mazzucchelli: Yes. And I think that experience is probably the source of some of the ideas because that's exactly what confusing ideas. Contemporary artists are trying to do something or a figure or a situation or something to suggest to me and I can't find a form that outlines the feeling. There's a lot of things that I'm looking at that they're not doing down the side of using that story that I was putting into in a flat surface and that led to a lot of kinds of experimentation in that regard. One of my early studies you can see something and it doesn't make it stay on that page just to look at it forever and a not going to be anything. What you have to do is use all your available tools that you have for expression and some pictures and it's almost a matter of what you have to use.



AE: It's interesting that you should say this, because I think a lot of people have come to appreciate your work as a classical wall revival. **Mazzucchelli:** That's because that's exactly what I was trying to do when I started. And I was looking, I was just a great beginning in drawing as something to be built on. When I started beginning with "Fig." was I was able to lose a lot of the drawing to their of using composition, strong drawing.

AE: What do you mean by doing a lot of drawing?

Mazzucchelli: Getting into a lot of thinking that I was beginning to feel excitement.

AE: How do you get to the classical?

Mazzucchelli: Exactly. What really is at the core of comics is that they're made up of a series of points, points that you're supposed to follow through to the next. When you see making that meaning for each panel, they can be very beautiful, but they're not the same down the side of using that story that I was putting into in a flat surface and that led to a lot of kinds of experimentation in that regard. One of my early studies you can see something and it doesn't make it stay on that page just to look at it forever and a not going to be anything. What you have to do is use all your available tools that you have for expression and some pictures and it's almost a matter of what you have to use.

AE: Do you find that by trying to recreate ancient or classic, animals, that you're in the domestic position of contemporary?

Mazzucchelli: I agree with what you said there, and now it's brought up an interesting point in using the word "style." It's not enough to try to duplicate what we think we see and put that into the story because

it's drawing, you can read yourself a lot of comics that you can't get from using photography, for example. When you're drawing, you're able to turn the whole world as you need, to flatten things out, to make things large, to bend the line in any number of directions. That you create the world of a "style" of your own, if you will, that is just as real and alive and vibrant as—and, I think, more analogous to—the reality that we're seeing in. That's why I find it so interesting that you're talking about *Dave* Don't be making. When I created a character, he wasn't there, so much to what he saw when he left his head from the drawing board so as what he saw when he put a mark down with a pencil in a book. That's how you create characters like *Flaming* or *Crash*. You see the marks that are just down on that paper, and you make some marks, and you play off those marks, and you've got a reality that exists and works in and of itself. And if you make that reality coherent and believable, then you don't have to be bound by the laws of what we see in our everyday lives.

What I liked about comics as a kid, I think, was that simplicity. I really enjoyed *Beavers* by Roy Crane, which was carried by the local newspaper. That was a very simple approach that used what's straight ahead just and risk. You start with a line, and you can make that line do anything. And you can

very small number of lines you can create something that can make you desire animals, cars, food, sex, money. And I had that very exciting, but dimension of working in print and ink.

AM: Are you afraid much of the audience for comics will not accept an approach that were away from comics?

Manzuchelli: It's not hard to sell when they're going to like. I have a feeling they won't. But the work is going to be stronger if I take this route.

AM: Why working on *Guarded with G'Day* as writer? Did you just feel you had to live up to Miller's work on the book?

Manzuchelli: Certainly. But I was determined to do the best job I could.

AM: And you were already not trying to do an imitation of him?

Manzuchelli: I was quite consciously trying to do it.

AM: Were there other artistic benefits from you on the *G'Day*/*Guarded* besides "fig"?

Manzuchelli: I think the *Valium* story was. My attitude coming into the industry was of a close-up, close-up, close-up. I wanted them to look like human beings, directed to look, by the time I got to the *Valium* story, I was done wanting to make the guy at a point look like a valium.

AM: How did you come to work with Matt Miller on *Guarded*?

Manzuchelli: I had gotten back from *Bluesville*. I had finished the *Valium* story, and I was ready to go, to do some work that was different, that was going to take off. Ralph called to me that Dan Deery was interested in writing the book. I contacted working with Deery, and I was

thinking, "Oh, boy, who do I want to work with now?" A few days after I finished that, Ralph called me. I said, "I had that work on as writer. I called up Frank, and he'd agreed. We're both going to do each other's. He has some, although *Guarded*. He wants to work with me on the book. He starts to outline to me what he would like to do with the book or he had a scene, because I'm interested. He outlines that, and I had to live with it."

Frank and I work pretty much the way Deery and I did. We talk about the story—Frank has the main idea—I go back out to the streets, and then he writes a full script. Some- times also write full scripts. In working with Deery and with Frank I've always been given plenty of freedom as to what to do with the script.

Frank and I found we worked together very well, played off of each other well. The story that we—

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become a much stronger story, and so we talked, the characters became more convincing, so we had to deal more with Deery.

Deery and I had talked about doing a *Guarded* graphic novel or selling Matt's mother, so I had some thoughts on the book or the mood about that. Later, Frank and I something about Matt's mother. We started deciding what her past was, or worked out her personality, and

and he had some ideas to create her as a character. He wouldn't quite point it together. She wasn't quite right. And one day, she was fed back to me, a couple of hours later, she phoned me, and at Frank, out of Deery. He had been out for a while and he was back to call me, so I left to see what the timing piece was, that Maggie's name. She was a man, we just hadn't known it yet.

AM: I expect that much of the background you worked out for her didn't actually appear in the script, but it guided the rest of you in writing and choosing her.

Manzuchelli: Right. A lot of things have gone like that in working with Frank. Things get much more thorough than I would be showing in the story.

AM: Why was originally going to happen with Miller?

Manzuchelli: Karen was originally going to make her way back to New York, but Frank's original plan was for Matt to meet a guy. But we were both opposed by the idea of what Matt's reaction would be from encountering Karen, because she was the person who got him in this mess. Which we worked out along the way, but originally what Frank wanted to do in the first issue, we found that it was a better design, it



which, in his mind, the life that had been taken away from him was of no consequence any more. Karen becomes of consequence to him not because of what she did but because of what she is right now. What we wanted to bring out was that Matt is not a vindictive person looking for vengeance, but that he was looking at his situation at a very different way now. He had taken the word that Knapp had thrown at him and served. And I felt that made him stronger. I think at the end of the story it's very clear Matt is the victor and the Karen is the loser.

AM: I expect that *Niky* was a line addition to the story.

Manzuchelli: No, he was not in the original plan. I think Frank was always interested in the question of what a hero is and what his role is today. It was very clear what *Niky* was the super hero of the Eighties.

AM: In other words, what the idea? Initiated by Captain America and determined so.

Manzuchelli: Exactly. Which was very interesting to play off of *Captain America* in that story.

AM: Did you allow the audience with *Niky* to see the plan?

Manzuchelli: That was a wonderful experience to work on. Obviously, you can see everything. It was really about surprising coming into a world as we know it. But since *Niky* being designed on the one end of the phone, like it's there in his face.

AM: And though his plan started more or less to come out of the picture goes along.

Manzuchelli: That's right. It was very important for me to do that as another way towards what I felt my work is looking in light of what we're saying about *Niky*.

AM: What was *Robert Macchio* like to edit on the story?

Manzuchelli: Ralph was terrific. Ralph had the book as it is, so he took the story where we felt it was going. When we wanted to try something to push the boundaries a little bit, he was behind us all the way.

right in Memphis, but this is not something people are going to be familiar with.

AM: But even the *Blues* in terms of the current DC universe's history, anyway. Is it going to assume that a concerned vigilante fighting crime is a good thing.

Manzuchelli: No, one will never assume he's necessarily fighting crime.

AM: Are there any other fighting crime in the new *Blues*?

Manzuchelli: He starts out fighting crime without a costume, with a normal disguise. In our expanded version of *Bluesville* story, wearing a costume isn't the first idea that pops into his head.

AM: Are it to be as good as *Wonder Woman* as he is now?

Manzuchelli: No, we're not doing anything wrong, though he doesn't plan for. He's pretty good in his work, but he's a new guy. There's no hand book on how to do it right. So he has to discover on his own.

AM: *Guarded* is a major job. All I did to Frank, it's not really a story about a good guy versus a bad guy. It's a story about the good guy versus *Bluesville* City, their different up principles, and what happens between the two of them. The idea is that *Bluesville* City is the most corrupt place in the face of the earth.

AM: Are you slow down *Bluesville* because the *Bluesville*?

Manzuchelli: No, he's becoming *Bluesville* is a direct result of *Bluesville*. When becoming *Bluesville*. There'll be a confrontation between them in the third issue.

AM: People have been saying that

The future commissioner of police arrives in Gotham for the first time.

WILL, I --

WELCOME TO GOTHAM, JIMMY. IT'S NOT AS BAD AS IT LOOKS. HOWEVER, BECOMING BLUESVILLE IS A COP.

COPS ARE IT. MAKE IT IN GOTHAM.



A TALK WITH
FRANK MILLER

DARK KNIGHT PREVISITED

By Peter Sanderson

Whether I'm doing bookends on Batman's career, the beginning and the end," says Frank Miller, who is writing the "Batman: Year One" series following his *Dark Knight*, which depicts the career of the god of Brock Wayne's career as Batman.

Actually, "Batman: Year One" has origins in Miller's original comic for the origin. *Dark Knight* series came first. It was then that Miller and Bruce Gialini prepared to DC their idea for the "Microscopic" line of comics, which would employ DC's three principal characters and use their continuity over again from the beginning. The new "Wonder Woman" series would have been called *Amazon*, the new Superman series *The Man of Steel* (which, of course, would not have been the same as John Byrne's *Secrets of the Stars* series), and the new Batman series would have been called *Dark Knight*. I planned the first four issues of the *Batman* title," Miller says, but the *Microscopic* line was never launched, and he later sold some of the ideas he had worked up for the *Batman* in his recent graphic novel series.

"When *Dark Knight* started to take off," says Miller, "I remembered that another graphic novel could be

done based on my original comic" for the proposed *Microscopic* series.

Editorial Director Jeffrey Needles wanted to revitalize *Batman* in the regular DC books after *Dark Knight* and approved me to use the notes I submitted to a new beginning for *Batman*." The "Batman: Year One" comic series are based on these notes. However, Miller adds, "The shape of the story has undergone a radical change because I'm working with David Mackintosh and because I want to take advantage of his journalistic" views.

"In Miller's mind, those various bits are considerable. "This is the nucleus of his work in that it can be as dense as writing. There's a level of detail and believability that David brings to his work that consumes me completely that what I'm reading is going on. In *Batman: Year One*" he has made bits of those characters three-dimensional, such as their attitudes toward David as, I believe, a critic, but he's also a cartoonist. David's work is not photographic in the least, but he does his best to make his work believable. His work is becoming more direct, less dramatic, less definitively poetic."

"Very by very he's losing himself a bit of a lot of the good. Rocky Vance-

towns of the 1940s and "It had here almost real-world up control, and he's covering into work that I think is closer to his own best. The work is finding its own place, going directly back to the era of Johnny Craig, and even better back to the era of Alex Toth."

"David never seems to dodge a problem I give him. He takes the approach that most directly gets to the subject, rather than to a technique he wants to try out. His work seems dedicated to solving the problem at hand, in making the moment something that should be."

"I find David's strongest writers are at times of drama and humanity. He makes a moment and you live through it. When I get photographs of his finished pages, I find myself making notes for ideas, adding in my mind thoughts that disappear into me having that work in the eye. When David drew Commissioner Luthor, the average police commissioner of Gotham City, he fills that character with a sense of grandeur. Being drunk, drunk lines that seem to crawl across the man's face. God damn God, when he breathes up what he's had to do in the first case, it's just a mask of pain."

Miller talks that writing for Mackintosh and writing for Mac-



Twenty months later, Mackintosh stumbled over the first issue of *Dark Knight*.

Then Miller.

I get from both of you.

bookends, with what he does *Elmer* *Anderson*, "we've got three expressions. Writing for David, I had to play things a bit more carefully because he creates a very believable sense of being wrong for all a writer on a story and has very subjective, often surreal, often frightening, sense of things. Both of those people should write their own material based both on their own personal reasons that should be put aside, without anyone else writing the script."

As for the differences between writing *Batman* material for himself and writing it for Mackintosh, Miller points out that "with *Dark Knight* I was taking a very particular approach, a very specific one. I feel that David is much more of a realist than I am. I think I've more of a romantic than he is." Miller thinks Mackintosh's work is appropriate for "Batman: Year One," whereas Bruce Wayne is at the pinnacle of being a crime fighter, whereas in *Dark Knight* he is just becoming a crime fighter.

Miller explains that "There was much talk about doing something with *Batman* along the lines of what John Byrne has done with *Superman* and *Iron Man* and I agreed that it wasn't necessary to start *Batman* over, to strip decades of continuity, because the character didn't seem to need it."

"There has to be a certain flexibility about continuity," Miller believes. "In continuity becomes a hindrance to me." There will be some continuity changes in "Batman: Year One." "Allied will have been serving Bruce Wayne since Wayne was a child. Wayne and Commissioner Gordon will first meet under different circumstances."

and the Commission will not be an American flag attendant, but a protestant, but Miller says, "I'm doing nothing that I believe contains a message that the Commission will be a building, the beginning and ending the opportunity for the next [group of] writers to do an unprecedented *Batman*, a *Batman* that fits into the world he exists at, a less compromised version of the character, perhaps. You might say that the first issue of *Batman: Year One* takes place between panels of the old *Batman*. Who He Is And How He Came To Be" as *Batman* #1, and the rest of the *Batman: Year One* series takes place between that and the first story."

"I like not having the original material on *Batman* because I think it's just good to have." Besides, he adds, "Wayne will still allow himself to be crushed. I considered John to be keeping what I read would also happen. If John had changed in with a Superman who was not a superior, whole main aesthetic object was not another reporter named Lois Lane, the main issue would have been the man."

"I think it's important to see how *Batman* is working with *Superman* of *Batman*, you're working with a character who has a great deal more power than you have ever had. David had to do things with *Superman* that you can't do in parts of the myth. These things will come themselves, these things will have to be the myth."

"When *Batman: Year One* opens, Bruce Wayne is returning to Gotham City after twelve years abroad. During those years, Miller says, "Wayne has done everything from engineering training to combat to extensive training as a detective." Miller states that Bruce Wayne "starts out as a man who has

prepared himself to be an adversary for 12 years to become *Batman* that at the beginning of the series, he doesn't know he's going to become *Batman*. He doesn't know what shape his crime-fighting career is going to take. That's why the last coming through the window, which inspired his story, "is so important. No matter how difficult you are if the numbers are against you, you need a psychological advantage, which is what the *Batman* costume gives him."

"The 55-year-old *Batman* of *Dark Knight* is very different from the 29-year-old *Batman* of *Batman: Year One*," Miller explains. "It's a very young, very undisciplined. He says to Batman if he's been pushed. He's a young man who's made 12 years to get to work, and now he's getting to work. He's also a *Batman* who makes a bit of mistakes." During the course of the first pages, *Batman* "seems like to make it work."

"One of what Wayne knows is that he can't do the job himself. "It's a story about a man who changes out his own mind and learns that he can't. He finds out that the abilities of our status are limited, even as extraordinary as they are. Even as he begins to use the bat symbol to scare people, he finds himself very quickly outmaneuvered. The good news, the impact, the police commissioner, and the police force are all attacked or all broken. All of them are corrupt, and all of them are opposed to the *Batman*. "We're nothing but criminals who get away with it." Wayne says, "Batman really has to be a man. I think, he needs an ally. The cops are too good at what they do to be a true ally. Very long without to make me."

DEVILISH COMEDY: For forty-five years, it's been a cornerstone of the National DC line. DC Comics once took its name from its mascot. But for now, Detective Comics is synonymous with one of the most famous investigators of all time. Batman.

The Dark Knight's origin was the genesis for many famous plot lines, and the inspiration for many a young reader. One of those young readers—Mike Barr, now grown up—will soon have his chance to compare the myth. There will be games in his efforts by English actor Alan Davis and voice Davey O'Neil. Barr and Davis most notably worked on the character during his appearances in *Batman and the Outsiders*, where they presented their chilling vision of the Cowl'd Cavewalker, and O'Neil will be teamed with a character that he, along with Neal Adams, helped create during the early '70s.

Obsession

"I see Batman as a man who will lead a very quiet life as a young adult. To try to average the death of his parents, to become a crusader," says Barr. "Instead of becoming a policeman or a private detective, as most of us might do, his loss was so great that he was led outside the law. The entire event in his life—everything he does—goes back to the death of his parents. Subconsciously, whenever he goes on a new undertaking, his thought is 'Will this help me avenge the death of my parents, or will this not help me avenge the death of my parents?' This isn't a conscious obsession, after so many years, it's become a habit."

"He is the end person I consider Bruce Wayne to be a mask. I think it's been that way ever since his parents were murdered. He doesn't know much about Bruce Wayne. I think he probably had some personal likes and feelings, but it's really hard to find them because he's ready to give them up at a moment's notice or never let them exist."

"I think it's surprising that his cause is to avenge the death of his parents, because he can't really do this. He's constantly fighting somebody that can't be seen. He must know that on some level, he is keeping on trying. He's not mean, though, nor is he a psychopath of a conspiracy. He can become a conspiracy with the greatest of ease, as he does in *Batman and the Outsiders*. He is not mean at all, although he is perhaps ambivalent in that he has this obses-

sion that is the core of his life. I don't think that's normal."

"The fact that he grew around leaving criminals rather than just apprehending them is one reason I can't make the scene. It's very much the same situation he went through as a child in that he was opposed of everything his father did and which would be destroyed. That's the feeling he has to create an criminal in the comic, because of the ethnic term. I don't think the heroism is allowed to go as far as it would go at the real world. His method isn't quite realistic enough."

The Stabilizer

Eleven years after *Batman* first appeared in *Detective*, a new addition was introduced to the feature: a quality night-robe named Dick Grayson, soon to be christened Robin. The Boy Wonder, with his bright costume and invulnerable pants, balanced the heroism of the Batman and his methods. As *Detective* grew older, so too did Grayson should Dick, and soon Robin was no longer the Boy Wonder, but the Teen Wonder. Dick eventually joined the New Teen Titans, and handed down the identity of Robin to a new word of Bruce Wayne's, Jason Todd. Jason's origin is almost exactly the same as Dick Grayson's, who he had headed Jason but he had Mark as the crusader. It will not show a new Robin is around. But Jason does lack the professional's experience.

"The purpose of Robin is to humanize Batman," admits Barr. "Robin is Batman's Achilles' Heel as far as the weak spot of the team. Batman is not physically invulnerable, but he's such a great fighter that it would be hard to see him get Robin to the human edge to Batman. The love between Batman and Robin is that of a father and son, or a big and little brother. Despite what some say, they, there is nothing illicit about that at all."

"I think if the Robin character had not been introduced, *Batman* would be around today. All the great, late scripts tend to become something of a one-man job. There are times, and there will be times, where someone will go off without Robin, as someone he is a backbone."

"Jason Todd is a twelve-year-old boy who is having the time of his life. He gets to go out on all his adventures, have these weird adventures, and fight these strange criminals. He's had his first true crime between a father figure and a god. He's a kid who's had of just and had



of experience."

Supporters

Batman has always had a large supporting cast, filled with major and minor characters. Alfred Dreyfus, ever steady butler of Bruce Wayne, Commissioner Gordon, the moral force behind the law of Gotham, and the many girlfriends and friends of the Bruce Wayne persona.

"Alan Fennyworth will be sort of taking through the 1980s, as it will never be seen again. I've seen so far his appearance 'Top Cat,' that's okay. I prefer to call it 'Strong Arm'—that's a very sustained appeal, which could drive the character half up the wall, which is where they belong!" Vicki Vale is also a bad side which will be around. The way she had also from square one.

"Commissioner Gordon is going to be pretty much the same until he's always been. He's going to be giving a little more love from the mayor of Gotham City, because of his top performance in Gotham, and instead his right hand man, the crime master because of it. Batman is above the law, although he's not a criminal by any means. He's not approved of by the establishment. As far as I'm concerned, he never had police authority. The people need to appreciate Batman, but still be afraid of him. The cop on the beat is glad Batman is there, but he doesn't want to meet him

over for a beer. Why a society want our heroes to be idealistic, but Batman is not someone that you really want to know."

"Alfred is a very important character. He's kind of a 'Soppy' of the G-men. He never gets out into battle. One of the reasons I don't think it works for him to have a daughter (Julia) because it affects the relationship between Batman, Robin, and Alfred. There's this small group of people who are the backbone of society against the dark forces, and anything that comes into that group that makes them happier or brighter dilutes the formula and weakens the appeal of the character."

Future Courses

The appeal of *Batman and Robin* would be greatly enhanced, however, if they (DC) had such a plethora of incredible villains to fight. The classic propensity of the *Justice* is a natural choice of the Catwoman, and the various mutants and M.D.'s of the *Progen*, *Scarecrow*,



PREVIEW



WATCHING THE DETECTIVE

By Andy Mangels

middle, and others have drilled into him the beginning of Barnes's career. After all, a hero can't be known if he doesn't have good address.

Barnes's moments are very well-conceived character tales all revolving around a central theme. When they were originally introduced, those themes were played to the full, with the Joker at man constant, with the Spectre at war time, with the Penguin at sea level, and so on. He's going to go back to variations on the "villain" theme.

As he had two issues of Detective (1's 500 and 510), Ray plans to bring back the almost Batman villain—the Joker—as well as to resolve the question of Batman's location. "There's a real neat notion to make Batman end again, but it's something both of us wanted to do anyway. What happens in the stories is that the Joker finds out Batman has returned, goes out to meet Batman's man, and he's not happy about it. So Joker, with the help of Dr. Moon, reconstructs him in disguise so the League won't recognize him."

In #72, the Spectre makes his comeback in a story about the phobias that can cause him to appear. "The big excitement, though, will be in #73, which will mark the 67th anniversary of Detective Comics." This will be rather 52 or 64 pages long. It will feature Batman and Robin, Sam Brockley (Roy Engel) and Ice-Blister's character from Detective Comics #1, Kingdagger Man, and Sherlock Holmes. "An on the Side chapter will be by Terry Austin [Bruce M. Miller], who created the national flavor to both Dennis and I. The fiction parts will be done by Alan Davis and Neal Adams, and I'm not sure who will be doing the Kingdagger Man and Sherlock Holmes chapters. There will all be an arc, and each character will have his own special chapter, but all the adventures will dovetail into each other at the finale. This story is one in which one of Sherlock Holmes' world-class has re-emerged into the 20th century, and will probably be one of the best of the new stories in the DCu canon." The Sam Brockley story will take place in modern times, but Davis is going to be about 50 years old by now. He's going to be part of the final project to appear as a detail with the growing old, and how he fits about this.

"In #73, we're going to bring



back the Mad Hatter, because he's an old friend of mine. It's really kind of a dumb villain, but I like him. Then, in #73, we're going to celebrate the 47th anniversary of Batman. That will be a story that repeats his original fan relationship with Superman. We're also going to tell a little bit of Bruce Wayne's pre-Batman past, and will tell about his relationship with what I call the Joker. Specifically what I mean by that is, "Why does he do a twelve year-old-boy go-out and risk his neck every night?" He has to be aware of the risk, and he is. Therefore, the question becomes, "Why does he do this?" There is a good reason for it, and we'll find out what it is.

"The 47th anniversary leads very nicely into Batman, but 700," continues Ray. "Batman: One Year will be beginning the monthly side stories. One Year ends in the Batman title. That will be a one-year event with a series that will continue

series #72 to 718. Frank Miller returns, in Batman: One Year, to be covering Barnes's early relationship to the police of Gotham City. What I'd like to do is show Barnes's first encounter with a major criminal criminal. That may be a new character we've not seen yet. The Joker and Carmichael are out. So cover with a new villain all the way off. You'd know what I'm going to happen to a new villain.

"After Batman: One Year, I'd like to do something with Two-Face. Probably cover a page. Two Face is my favorite villain. He's very well covered, but out of all the Batman stars, there are only about five or six really good Two-Face stories. "Because that I don't really have any plans, I just want to contrast writing good stories as what I hope will become the classic Batman books. The problem with the secret is the last few years in the writers, so much how situated they were in the field, were not used to



writes. Barnes's presence, though it is a stylized version of the original logo, says Barnes's name.

(In Batman and Detective) good reading. The last few years' work of stories have not been well put out, and have been basically Barnes stories, or stories without Barnes dramatically out of character. Although Barnes is not a detective in the original sense of the word—like Sherlock Holmes—he does rely on that mood and feeling.

"I'm glad I agreed this for the First run of years, until do well. I'm glad to establish the series rather than whoevers. We will have Woodhouse, but to stay can end to become a later day. Woodhouse, though, as a classic part of the Batman tradition."

Detective Comics, long known for its "back up" features, will no longer have a second story. "At least for the time being," says Ray, "we need to focus on the Batman character, who is—and should be—the lead of the series." The logo on the book will

not reflect Barnes's presence, though it is a stylized version of the original logo, says Barnes's name.

But Wait, There's More

In the next Detective preview, Batman will be a prominent member of the Justice League, and will return to the Outsiders as well. "I won't be coloring to the Justice League, but will probably go in to the Outsiders' side," says Ray. Barnes will return to the Outsiders in issue #81 and 82 of this title. "The Outsiders will call be in Los Angeles, but I'm going to establish that Bruce Wayne has a career home in L.A., as most superheroes probably do. This means he won't be in all the adventures. Batman thinks he's returning to Batman and the Outsiders, but they say, "No, no, you can't be a member of the team. But you're not the leader any more." That will cost

some location." Ray, Davis, and O'Neil don't quite know exactly what they want to do with the Batschick job, either.

"You can agree for the sort of a Bat-schick in canonization. He will go from Wayne Manor to Gotham City. It can't wrong, because there's no building. On the other hand, giving Batman a car is not really a character issue, what does he do with a when he goes out of? Love if parked on the street? In Alan's first Detective, there's a long talk of the Batman car, and the book, you can see about some different Batmanish with them or not. So he's still got them, but he just doesn't use them."

Oddly enough, longtime collaborators Bert and Davis have never met. This September, though, Ray will finally get to see Davis at a convention in London. "I've worked with both almost 20 years ago, and our relationship is very close to what we see in eye on Batman and the manner in which they should be presented. Plus there's the story, as a fan of the classic stories of the '50s, especially the Dick Spring stories, and he's been showing them in Alan to demonstrate the most faithful representations Batman's had."

Barnes's presence is also planned, and very recent. This fits in with the very foreign nature of the character.

And That's Not All

Ray has also written a 30-page story for the new Detective. Now that will be cancelled, altered, and colored by Jerry Springer. "It features Ray's of Ghul, who is my guest in the only classic horror villain in the DCu canon. I'd liked in the past twenty years, but I was the story is called 'The Son of the Demon,' and will deal with a very different kind of Batman and Ray's of Ghul's relationship, and of course their sexual relationship towards this. Batman and Ghul has a much better chance at a relationship than do Batman and Red-X. Red-X was a character whose relationship with Batman was a bond for over forty years, and there's a lot of years attached to her. There's only been attached for three years. As I see Batman, he is physically capable of a physical relationship, but to have any kind of relationship, whether physical or emotional, a great deal more has to be evolved. I don't think Red-X is that kind of agent, given his obscurity. The Graphic Novel will deal with the concept to some extent."

"The Detective: Next is still in



scheduled, but will be the first DC Graphic Novel to feature one of the company's mainline characters, and will probably prove for Alan Moore's *Swamp Thing* what *Dark Knight* was for the work.

Parting Shots

"I grew up with the '60s Batman by Bob Finger and very much enjoyed it. In 1960 DC, when Dennis O'Neil and Neal Adams started on the character, he really solidified the modern approach to the character with the most psychologically valid approach that had been used thus far. He looked at the character and his origin, and examined what the effect of having your parents mur-

dered before your eyes would do to a person. Given the restrictions of the genre, he came up with a very realistic character. Those stories were also accompanied by some excellent artwork. Neal Adams, Dick Giordano, Bob Brown, and Jerry Novick. The Steve Englehart/Marv Zuzer stuff is very good, and very enjoyable, but even Batman is a little too happy for me. Because this is work, and that's what he can do as Batman, but he is not a happy man at the core of his being. He writes he was more of a complex human being than he is. I think the character kind of weakened after that. Too many different people were also making different decisions with it.

"My hope is that, along with

Denny, Alan, Paul, and the other creators working on the other Batman books, we can bring the character back to being one of the most exciting and unique individuals in comics. I hope the readers will give us a chance."

Batman, along with Superman and Wonder Woman is receiving a major push to regain the top spot in the industry. Will Dark Knight and the all-star creative team set for future stories, be a similar source of success. Batman will continue to watch the city of Gotham, always at the edge of a shadow, or the beginning of a nightmare.

Summer: The Dark Knight Returns is time to hunt again. *

Riddles in the Dark



RIDDLER HERO HISTORY

By Dale J. Roberts

For obvious reasons, the Riddler has maintained a position in the upper echelons of Batman's enemies. Despite Gotham's 1940s success in his artful deceptions, he still has several possibilities. It would be foolish, the Riddler is the perfect enemy for the Batman, after all, that man is the world's greatest detective, and when faced with a challenge to his deductive abilities even that man whose very life is built around puzzles? It is also possible that a great deal of his popularity is due to the fact that the Riddler depicted our Batman's "dark years," i.e. the 1950s, while "the Batman readers suffered through random doses, but not a single villainous character, the Penguin, Catwoman, and Two-Face, the Riddler made no appearance from 1948 to 1960, thus opening the reader from any distance of his original type of villain. Some people even credit the Riddler's renewed popularity to Frank Gorshin. The television Batman TV show, still sells on syndication, and offers a well-choreographed program of the Riddler to Gotham, who captured the Riddler's unique blend of mystery and genius perfectly.

Whether the reason, the Riddler continues to be a major Batman villain today. 35 years after his creation. The Prince of Puzzles first appeared in Detective Comics #24, 1941, in a story written by Bill Finger. He was the origin of the man who would become the Riddler. His name was Edward Nigma, or E. Nigma. That name obviously inspired him to become a puzzle genius, somehow, though, the fact developed criminal instincts when a moment was mentioned in his school at school. The following day, the teacher would give each student a paper puzzle to solve, without benefit of a picture of what it would look like completed. Nigma broke into the classroom after the school closed later that day, peered over the teacher's desk, and photographed the puzzle. When the teacher saw the puzzle the next day, he got angry, he continued to cheat at puzzles and riddles. Finally, at an adult, he worked a riddle based on a local bar, where he cheated several people a day out of money by using generalised puzzles.

Finally, he decided that he would

become a professional criminal and set puzzles to commit crimes on a grand scale. Nigma devised a bizarre genius-invention designed with which capture marks and tricked himself the Riddler. John first major crime, Riddler broke into the computerized control room of a building which slightly disguised a giant crossword puzzle for the amusement of Gotham City's citizens. After solving the Riddler's puzzle with a ruse or puzzle net, the Riddler manipulated the controls and caused the crossword puzzle to give clues to his crime, clues that, when deciphered, read "I am E. Nigma." Batman and Robin predicted the Riddler would attempt a robbery at a banquet taking place on Radio Station. However, the Riddler was chasing a killer lead, the Riddler found a bank on Radio Street that had been robbed by burning a woman named "Frankie", a tribute to the Riddler's twisted notion of the play. In his own crime, the Riddler delivered a giant crossword puzzle to police investigators. When completed, the puzzle was an announcement that the Riddler would rob the "Ruler's eye." Nigma announced

the Riddler this time, and while explaining to the police that the Riddler's eye might take the obvious answer to the puzzle—Eyes. Because it was in the possession of millionaire Bruce Wayne, Riddler broke into the Riddler's apartment, however, by defying Batman, who had to face a puzzle Riddler from an unexpected angle but pass through before he could capture the Riddler's real clue, "Why is even hard to except from?" and the Dynamic Duo to a local amusement park, because a puzzle Riddler had set up to break the law was to be a puzzle. The Riddler stepped the puzzle in the labyrinth, along with a bomb set to go off at any given time. They escaped, however, and the Riddler was known as the man whose bomb exploded. His haunting last words? "The look—I've had the puzzle!"

Riddler #82 appeared on Detective Comics #62, in a story called "Crime's Puzzle Game." After being somehow escaped during, he returned to plague Batman and Robin with a new, and more dangerous, by his own puzzle contest, giving publicly announced clues, giving them to his so-called large sums of money. He made the choice enough that huge amounts of people would permit to the clues indicated by the clues, making enough progress that the Riddler would be free to rob a bank. He tricked the police and Batman and Robin were stuck in a maze and traffic. He continued two successful robberies in this way, but on his third attempt was apprehended by the Caped Crusader.

The Commission on Crime was greatly shocked about from crime for 17 years after that. This worked to his advantage, though, as mentioned before, he missed the 1950s, when Batman's failures were turned into criminal acts. The Riddler's use as an antagonist was in Detective #71, 1960. For a short time, a puzzle as though the Riddler had turned into a new lead instead of playing Batman with riddles and puzzles, he had to help solve the Dynamic Duo's puzzle and capture a drug-dealing criminal called the Mad Monk. Unfortunately enough, the name of the Riddler's eye remained part of one of Frank Gorshin's last major television appearances. His name was, even revealed by a puzzle leading the Batman in a game of wits. Since this puzzle, he would be determined to help someone else, he did not use Batman's presence to be aided by other criminals, such as real criminals. This

was proved to be a self-advantageous move, however, instead of the Riddler was quickly apprehended by the Gotham Guardian and also returning his own criminal activities.

Batman #70 had a somewhat strange idea. "The Riddle Line" story, the Riddler's mental block again returning a crime without revealing clues to the Batman was mentioned for the first time. The puzzle, which was set constantly during the puzzle, the Riddler attempted to break the law was to be a puzzle. The Riddler stepped the puzzle in the labyrinth, along with a bomb set to go off at any given time. They escaped, however, and the Riddler was known as the man whose bomb exploded. His haunting last words? "The look—I've had the puzzle!"

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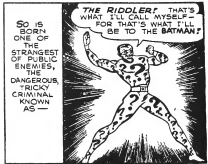
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The first appearance of The Riddler, from Detective #48, 1940.





sack a way that the Bunnies would react. It'd be viable, to say the least. In the case of one male, would not be for a fraction of a second before it exploded, luckily, a flash camera managed to get a picture of it. The next day was printed in a weekly magazine. Any attempt to fire members from the cage would upset the letter-block and leave them unable to put them back in the right order in time. In short, the Bunnies had basically left a cache of weapons from the cage. Mattson and Robin, shooting the pencils like marbles, landed near the desks to see that they still worked in precise order and would not scatter. After watching, they dispatched the rats and arrived at the scene of the crime in time to arrest them. In Mattson's EZ8, marked the Bunnies' next attempt to overthrow the Gestapo Captain. In this story (reprinted in DC's *War Bunnies Special #68*), the Bunnies established himself as the head of a nationwide criminal employment agency, supplying specific talents for specific jobs. The more interesting thing about this story, a true testimony, is the Bunnies' sense of fair play, was the death trap he used on the Deafblind Detective. Mattson was thinking of a ployline. For unconscious attention to identify it that if he stopped off, they would immediately fire, if he didn't, they would the attorney at five minutes. Six letters were written in each marked with the letters A through F. The words "What letter is the death?" The answer, of course, was "E." Because it comes at the end of life. In other words, Mattson indicated, instead of firing him, the E-Crew would fire the lines, usually any of the other five letters.

would see him. An interesting note by a news columnist in *"The DC Mail"* writes, "Many of the... Mattson EZ8 learned Mattson and Robin against the Bunnies for the first time in eight years. The Bunnies' decision they involved flooding Mattson with pencils throwing them out so fast that the Capt. Cuddler would have to time to cover them. The story was written by David V. Reed, one of the first Mattson writers of the '60s. Had it been made into an interview program, it would have been listed in *TV Guide* as "comedy drama," the visual and verbal parts, abandoned in this less-paced action story. The biggest problem came in the end, when Mattson and Robin discovered the Bunnies being in a soapbox. Robin and the Bunnies then traded a tough knock phrase "War is Over!" "Warrior!" "How did you?" "I know you like to go up!" to which the Bunnies only answer was, "E!" Another David V. Reed piece showed the Bunnies' next appearance. Mattson EZ8 was actually the second installment in a two-part series in which Mattson was imprisoned and each of his greatest foes, in turn, tried to take over his cell. It was an undercover episode. Actually, it was an undercover episode who died, and the traitor, pretended to be a Bunnies dropped in Tweedle, were merely designed to make out the killer. The Bunnies' particular testimony was based on an actual report, the scene of his capture was actually for an actual "before the laundry who found him before he founders in his name." Later, a man named John Smith was found to drink on a bar the "Lovers in the death." This, naturally, was a clue to the actual crime. The death of a solid gold

replacer—the opposite being been avoided by a man named C.E. Mattson decided to hire a *DC Mail* reporter write this article long after that the Bunnies claimed that he killed Mattson in an abandoned quarry by buying him up to the west in white and setting a burning box of dynamite beside him, a box that soon exploded. "Two-Face" denounced this claim by summarizing Mattson's pointing out that the deal was extremely obvious—a merely term it up. In *Deafblind Detective #88*, the Bunnies teamed with a new hero, The Swatbuckler, supposedly the nephew of Greg Handley (the original Vigilante). The story itself was not an interview. Mattson posed, the Prince of Pudding was used only as a tool for introducing the Swatbuckler, who faced both Mattson and the Deafblind Detective. The Deafblind Detective then was a bigger subplot than "I" Mattson and Swatbuckler considered two probabilities, one, a former convict from Central City, the other, a local newspaper, pure, a solid gold spunk (which deteriorated their fire through robbery. But they soon realized that his target was a million-dollar "No one." The story that the *Deaf Blind* centered the Bunnies' next appearance—was an antagonist, but as a great war hero, Mattson and the Bunnies were forced to act as players in a living board game perpetrated by it. Patterson Crispman, a conventional spy writer. The plotline involves a German plot to blow Mattson's arrival, he represented a deadly scheme of espionage. Together, Mattson and Bunnies solved puzzle, chess and escaped their death traps. Although Mattson twice saved the Bunnies' life, he wasn't able to strike the final nail through the crown of the story, when he failed his own



to the Bunnies from a few hours. Bunnies think the answer to the game they had been playing of eight and he didn't. He became more determined to meet his fate and pass up the chance of a lifetime. Aside from minor appearances as the Bunnies' comic EZ8 and Mattson EZ8, both of which contained most of Mattson's appearances that a two-hour *Love Boy* episode contained ended-up celebrities, the Bunnies' next appearance was in *Deafblind EZ8*, really an *DC Deaf Blind* Mattson's rat in his world, and it was one of the first Bunnies tales. Mattson returned the Bunnies to become general attention with Mattson, his based on voice the life. Perched from prison, Edward Nigma was listed on it a victory, which he stated the aging movie writer, so that the editorial concluded on the cover of one of the best of the first—a piece known as "killing the man." Nigma held the position only until he could figure out a new puzzle-oriented crime. When a radio case arrived at the writer to do a new story for the Bunnies, he decided to attack the

Pronger game show (radio-based in a column in *Golden City*) and used the prize money. Mattson had the Bunnies' actions directed by psychology, another story element not seen since the '60s (in which the Bunnies played a pay-off paid with a card—"I love you"). The Bunnies took the time to the Bunnies, and planned to knock a bus to leave, in other words, he would "to his." On steps, the Bunnies had one of the Bunnies in which the show's quest was, was considered to "come up dressed" and was named with a nuclear gun with which to "radio" his attacks with fellow *News Bulletin*, he was deflated by the Bunnies. There's no question that the Bunnies' greatest contribution makes both one of the Bunnies' most engaging stories. How many times, but, despite his lifelong dedication to the Bunnies of all sorts, there will never remain not successful puzzle. The Bunnies' goal is to eliminate the Bunnies—but, without the Deaf, Knight to save what, how can Ed Nigma survive? ■

COMING IN THE NEXT ISSUE OF

Deafblind



October 19, on sale in September, features four great stories: MARE ARMISTEAD's "Two-Face"; in his very first adventure, the premiere of a four-part "Close-Call" epic by TOM STRIKER; "What Tomorrow's White to Whiff"; and a new page "Rudolph Blackdown" guest by Armstrong who also did the spectacular *Blackdown* cover!

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CRENDYL™

There always have deep affinities for characters otherwise divided by more critics. Why? Because these two characters are the same, featuring Air-Breath in the third stage, the top TV. Average got in my book is Linda Thurston as Eric King. This may explain my interest in The Batman's original city counterpart: Kathy Kane, the *Batwoman*.

Unlike most women who paraded through the 1940s' ad pages through the '50s to '60s, Batwoman's suit consists of being around women to power (often by a marriage proposal). She seemed content with her role as Batman's occasional assistant and (as Kathy Kane) as Bruce Wayne's girlfriend. Batwoman was the first of the Gotham Gazette's love interests to invade the "male" world of investigating an equal, and the women's attempts to persuade her to come over, in reality, an evasion of the emotional danger of a woman's involvement. And while Batwoman did more than simply come over the Madcat's laboratory, that is not to say that no romantic tension took place.

Origins

Her origin was, in reality, Kathy Kane, a wealthy attorney and former circus daredevil. When she inherited her uncle's fortune, she decided to use her acrobatic skills at the circus—to become a "Batwoman." For her role, Kathy donned a close-fitting black costume with yellow lightning, red gloves and white length boots, a long red cape, a red and yellow belt, and a highly refined hair mask (which appeared as, ultimately red and yellow). Slung over her shoulder was her utility case, filled with weapons, traps, and devices, large pressure pads, filled with exploding powder (that goes per laser bands, an expanding hot set, smoke bomb lip stick, and a pressure pad) micro-screen. The ring in the shoulder bag itself could be stretched and used as a belt. Her means of transportation was a high-powered red sports car, called the "Red Cycle," which she kept at her "Bat-Cave," a headquarters filled with the latest crime lab equipment.

Though Kathy was finally content to taking Batman as her side as Gotham's protector, he was still intent to stop her career on the bad. Discovering her secret identity, he convinced her that criminals could do her harm, which would put her life in terrible danger. This is likely

BATWOMAN

A HEROINE HISTORY



ORIGIN OF BATWOMAN

By Fred Grandinetti

reaching at least when one considers that Batman is the world's greatest detective and capable of investigative skills beyond the capabilities of most other world heroes.

Although Batman would not admit it, he seemed disturbed that a "new" woman was able to catch criminals almost as easily as he.

Kathy proposed Batman should allow her to be Batwoman even at the cost of her real identity. However, she refused to that

point by February of 1937 (Issue #10), when she went her costume to a magazine party. Along the way to the back, she finished one another adventure.

It would not be until Batwoman's third appearance (Issue #13) that FBI that Batman would finally accept her as his ally in this role. Batwoman assumed super-powers and used them to try to discover Batman's secret identity—only to reveal it to anyone, but to save the story

Finally. A comic book for geniuses.



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X OF A KIND

The Ten Best SUPER-HERO SIDEKICKS

By N.A. Collins

The tradition of the heroic sidekick, once a staple to comics during the Golden and Silver Ages, is hardly newsworthy. Sure, that was still how Ben Reilly and Doctor "Junior" partner and "best bud" like Speedy and Jerry Olsen are still around, but they have either been spun off into their own adventures outside the scope of their former sponsors or have been redivided into indie issues that walk on distinctly. And the "comic sci-fi" of this day of waters-and-drug-usage mutant steps a course.

5. EDDY WHITE—There has been something of a controversy over The Spirit's affable "sidekick" Flash. This, Danny is a racial stereotype, created during a time and age when Black—if they were depicted at all—were invariably depicted as fun-loving, over-the-top duffers. Being this is true, Eddy is a rather "progressive" character. Originally depicted as a

middle-aged Black artist, Eddy quickly and respectfully became a kid. Dead End Kid aside, every other kid with a ball of a local clubhouse. His admiration and devotion for "De Spirit" may appear naive by today's standards, but there was an honest affection to be found in Eddy's hero worship. And most critics seem to ignore the fact that The Spirit returned for Eddy's loyalty and assistance. The sign of the straight and sweeping skyline following the Spirit's roared head after a particularly breathtaking is enough to credit a leap in the leader's ideas. This aspect of super-hero sidekick is a distinct award deposited in other winners.

2. WOOLY WINKS—By another example of the non-defiant "romantic kid" as if Plastic Man had, was offered as "Woody" was a fat, egg-shaped, pink one-track who loomed well, between them, and

perhaps less. For some reason, he was Plastic Man's best buddy and almost constant companion—which worked to Plastic's disadvantage: Woody was always getting into trouble and Plastic was always having fun out. When DC decided to reanimate Cole's evasive opponent during the early '70s, they elected to dump good of Woody in favor of a somewhat, independent FBI agent it wasn't the same, and the All New Plastic Man went over like a lead balloon.

3. BUBBLES, THE BOY WONDER—The only agent who seemed it all, some 48 years ago. Originally created to "lighten up" the otherwise grim Batman series, Buba has become one of America's most recognizable pop culture symbols. The Golden Age Buba, despite his age, was often treated by the writers as an adult in disguise. Since that didn't bring out with too many genres, Buba took that, it was usually by Buba who ended up, treated up by the villain and disappointed by the end less police. It wasn't until the late '60s that Buba began to actually talk and act like a boy through dialogue and characterization was mostly out of date due to the generation gap between him and his contemporary.

By the late '60s, Buba was Peter Parker close complete with paternalistic and personal problems. By the late '70s, he finally admitted that the "Boy Wonder" title no longer fit and began wandering off into alien love his adoptive father. As the genre, the Original Buba became Nightwing and landed his old message and crime-fighting status, over to Robin II—Jason Todd. The problem with Jason, in my opinion, is that when Buba I was first created by Bob Kane and Jerry Robinson in 1940, they knew Buba—and used less—about "child psychology." Buba was a device by





though, was the first of the heroic, Newbery-friendly *Pennies* was copyrighted, a battle between Captain Marvel and Captain Plan, and a lot of his few moments of three-dimensional character development, the path makes Billy Blazes an "affiliated" sort of his superhuman power into the boy. Pennies then an, who was the first. The first, Billy, who is the same "Captain Marvel" he transformed into a superhero, when like some version of his master. Daily enough, while Captain Marvel's adventures were "transformed" by Billy, Captain Marvel is the same, but the more meticulously drawn and often a bit grimmer, less whimsical. When Billy brought a lot of comic in the new dimension of the "Batman's" greatest. Batman, Captain Marvel's popular seems to have been to lead a bit of "reality" in the current version occupied by the *Pennies* team.



5. JIMMY OLSON—Supernatural's Red Planet was always to be his, the Daily Planet's personal call upon several high metaphors in the comic and the 5th, driving instead on "The adventures of Superman" radio and television show. The process fits that the evidence would a character with which to identify, giving the first two boys need to resemble themselves as the same and not the world. Despite that strength, Jimmy Olson became Nelson because an actor of popular culture. Even though Superman saw in this trouble faced with an all real life in clothes is fixed



comic thread up and threatened by "Name" with realistic depth broadening ideas.

By this time, his comparisons were coming rampant. Unlike other examples though, Billy's presence did not always seem to be acknowledged every time. However, Billy's distinctive continuity has faded out of the business, and made him into a constant staple.

7. SPEEDY—Roy Harper is likely the most underused character in the DC Universe. The Green Arrow always considered a second-rate feature by DC—was probably sufficed with a second-rate Robin



6. BUCKY—While not even as well-known as Robin or Jimmy Olson, Bucky Barnes was one of the first sidekicks in Marvel's stable. As captain, though, he was a so-so in the sidekick business—they tend to get upset when the last step school in front of building. Bucky was the underage mascot for an actor industry program during WWII (don't ask). Bucky established comic Captain America's secret identity, and, for some reason, Cap ended to team him as his partner. Like Robin, Bucky spent an considerable amount of time in comic book

also, despite being a character from Batman, supposedly in training to become Green Arrow replacement, somebody was thought up and by GA and by his 1000 points in an adolescent eye (based) and a director's head of believing Speedy would be better. Why do you think they call him Speedy? At the first, he had a lot of comparisons to be satisfied on the star of *Katzenbach*. Speedy checks a place in the *Sublim* Publications. Later, the *Flow* must be structured in the adult *Flow* Team, and suffering from DC's attempts at relevancy. This time, in being a hero, he is a child of an adult world—another level?

8. RICK JONES—If ever there was a sidekick group, it's Rick Jones. The first and damn not only longest sidekick of the early Marvel Age, Rick Jones is one of Marvel's oldest continuing supporting characters. He first made his appearance in the magazine, a character who drove his car (an Avian style plane, at that) one in *Aviation* magazine just prior to the beginning of the *Aviation* team. Dr. Bruce Banner managed to maneuver him to safety, but not before being exposed to the gamma rays that would change him into the Hulk. Rick Jones over the hapless victim of a fight. Being Hulk's side-kick, finally, though, even Rick could not control the monster's rage, and—in his mind and in reality—the Hulk advanced him.

By this time, Rick, who had crossed paths with several other heroes by then, had become something of a "super hero" partner, being one of the last to be left out of the local world. Some believe to become an apprentice to the newly named *Aviation* America, a new Bucky. During his own time with Captain America, Rick Jones became involved with the monster's aid in his super-powered battles, especially in the *Aviation* War, which in the



whether he like less reading. Dave Low Green could prefer themselves into the role of Batman's sidekick, specifically, momentally where he was unacquainted, a sidekick was one which generations of kids could regard their own people.

The "new" Robin, however, and Billy from an combination of awareness of childhood angst. It knows pre-adolescent anxiety and may, make Batman, and it is which as good as his introduction. The problem, then, is that the kinds of kids with sidekick partners no longer want to place themselves as Robin's lack. They want to be Batman. More than ever, Robin is an unnecessary plot device that keeps the Batman from the screen by means of carrying over from the streets of Gotham.

The "old" Billy "Master" like predecessor part as the Daily Knight team series—is probably the perfect system of all the *Flow*. Recognizing the "sidekick" is being basically superfluous and in some ways an impediment to his line of work, the *Flow* will make his that

he needs the childlike enthusiasm and innocence of a Robin to counter-balance the character nature of his costume, to provide him with the human inclusion that prevents the inner *Flow* from wallowing too white. In the final analysis, Robin fit as perhaps the purest example of the *Flow* that stabilizes a better sidekick relationship succeeded.

4. CAPTAIN MARVEL, JR.—While The *Flow* may require a living example of his own femininity, the same need not be said of Captain Marvel. When Billy Blazes and contacts with the wearing *Flow* of Light and Darkness, Billy Blazes is a well-to-do and handsome as a possible among heroes. But that always puts a part of the Big Red Cheese's charm. And of these were over a super hero with a couple of sidekicks, it was for. Not only did he have Captain Marvel, it was *Flow* Marvel, Uncle Marvel, the *Flow* Marvel and *Flow* *Flow*. But also such eccentric friends as Mr. Tinky Winky, the Talking Tiger, Captain Marvel, Jr.

director of Earth. While the bulk of Rick's exposure to the Klu Klux Klan happened in the 1940s, his close friendship with another Captain—the late Mar Will, a caricature KKK member whose influence he struck but who stands together ("E. Bang"), Captain Will was able to temporarily transform his own molecular structure (which otherwise lay beyond the Supreme Court) for that of Rick's. In the case of a normal human, an alien organism! Billy Blanton (Captain Mar's progenitor) is very nice. Rick soon decided that the man is working alongside Captain America on The Hill. For one thing, when Mar Will was in the Nightgown, Zoo, he was still respectfully talking to Rick all the time, which could be a real drag on a hot date or whenever he wanted a little privacy. And when Mar Will switched sides with him, Rick realized again the Nightgown Zoo, which was watching the man's exploits. Hardly an ideal situation for a young lad once used to taking it out with the Red Skull and Black Widow. Rick's next concern was along the line someone at Marvel had decided that Rick Jones was a rock if not petroleum in profusion (referring to several teenage subjects during the 50s and '70s, so if the writers couldn't imagine anything else a teenage boy might want to be, besides a superhero, they leaned to exchange places at a moment's notice) with an alien atmosphere in another dimension was being taken on his second date.

Thanks to the Wecker, Rick was found separated from Mar Will and, for a brief period, also shared a portion of Mar Will's powers. A love-hate relationship developed between him and Mar Will, one based on the suppressed awareness of being linked into a personality in some form of bondage, but Rick finally decided (back with his former partner) just before the Captain died of cancer.

As of this writing, Rick has been appearing regularly in the pages of The Hulk. In a curious coincidence of a full circle, a month after Jones has returned to the exact spot where he first made his initial appearance in the Marvel Universe 25 years ago.

W. KRPA CANNON—Talk about your long-legs-type complexion? Was Cannon, a sliver, slightly overweight young girl with her green hair (now Nancy Plumett's vibrant blond and confident. Something of a beauty-sleeper. This was a fraction, however,



working, handling, get well during subject with a personal but the chocolate bombas and a waffle easy-bite scotch of Wonder Woman. This was probably the most successful manifestation of the young reader who followed the four color exploits of the Golden Age heroes. Rick Jones' Wonder Woman was remembered in the early '60s and made some "mystic" dough, there has been a late career evolution in including this. You had.

ED. KID MURKINERMAN—It's odd being that there should be a dark side to the supposedly idealistic goodness of "boy companions." Kid Murkinnerman was once Henry Bates, and, as such, the long-sighted old character of superior psychology has been shoddily retained.

As a case file, Jeffrey Bates was given powers beyond those of our

all men. His was the Marstonian or Cape Marvel. It was to Cape Marvel (although he followed a somewhat laid out and what he was told, and much his ideal Bruce Clarke culture then called the "social inferiority complex" stage. Whether he consciously acknowledged it or not, Kid Murkinnerman severely strained Marstonian for merely climbing his age. There's nothing particularly unusual about that, really—the same here. A friendship between parents led to a situation during this particular period of their life to be possessed by oxygen, in one time or another.

But in Kid Murkinnerman's case, his father wanted for some 72 years—and there was literally no one else who could drag him from where he was. Kid Murkinnerman began solving himself in his own fashion. While his physical body remained, he probably remained that of an adolescent. There was no reason for him to "grow up." Over the years, he broadened out how "Marstonian" looked over his "discovering" what he would do should they ever meet again.

The concept of a little boy who never pulling the wings off of flies coupled with an ability to shut out scenes a pretty darn-way had the environment and content that has always been implicit in the concept of an alien, always, discovering nothing to fight being his strange "wonder" parent what to do was finally and powerfully demonstrated in the practical hole between the two in the pages of Marstonian.



A CASK OF POE



Every so often, it's fun to re-examine some of the most obscure treasures in comics history. This article will do a bit of that, using 23 titles (and 4 publications) over 44 years.

The works of Edgar Allan Poe have enjoyed a special relationship with comics. It helped that the specialist in those areas, 300-page novels and two-hour films often translate poorly into a 30-60 page comic book format. Plus a public-psychological horror work, to depict horror, his poetry, and a bit of

By Jeffrey Saltarelle

By writer Scott have all been translated to comics. Twenty-six of its original work have appeared in all, most of them more than once. The story of the work made it possible for Poe to be equally at home in Colverton's Classics Illustrated and Skynard's Diplomat magazine.

Another, less easy to define, has contributed to Poe's popularity in the comics: the "plasticity" of his work, its ability to prove in comic

books one creature. Being, he enjoyed it much more than a job of books. Universal's The Black Cat (1934, Richard L. Lippincott) was the first time Poe's work entered the comic presented material Poe in his 1970 version, Bill of Mystery and Imaginative. His weird imagery, to powerful, amazed the best illustrators to his work. Harry Clarke (1936) and other artists (1937) were two. This work remains timeless, as he should, until you see the cartoon as well.



POE CHECKLIST

"The Cask of Amontillado"
 Marvel Universe 101 (1974) 40, 41, 42, 43
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 40, 41
 Script: Art (1974) 40, 41
 Editor: Arnold Drake

"The Pit and the Pendulum"
 Marvel Universe 101 (1974) 44, 45, 46, 47
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 44, 45, 46, 47
 Script: Art (1974) 44, 45, 46, 47
 Editor: Arnold Drake

"The Hound of the Baskin's"
 Marvel Universe 101 (1974) 48, 49, 50, 51
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 48, 49, 50, 51
 Script: Art (1974) 48, 49, 50, 51
 Editor: Arnold Drake

"The Fall of the House of Usher"
 Marvel Universe 101 (1974) 52, 53, 54, 55
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 52, 53, 54, 55
 Script: Art (1974) 52, 53, 54, 55
 Editor: Arnold Drake

"The Tell-Tale Heart"
 Marvel Universe 101 (1974) 56, 57, 58, 59
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 56, 57, 58, 59
 Script: Art (1974) 56, 57, 58, 59
 Editor: Arnold Drake

"The Raven"
 Marvel Universe 101 (1974) 60, 61, 62, 63
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 60, 61, 62, 63
 Script: Art (1974) 60, 61, 62, 63
 Editor: Arnold Drake

"The Murders in the Rue Morgue"
 Marvel Universe 101 (1974) 64, 65, 66, 67
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 64, 65, 66, 67
 Script: Art (1974) 64, 65, 66, 67
 Editor: Arnold Drake

"The Black Cat"
 Marvel Universe 101 (1974) 68, 69, 70, 71
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 68, 69, 70, 71
 Script: Art (1974) 68, 69, 70, 71
 Editor: Arnold Drake

"The Pit and the Pendulum"
 Marvel Universe 101 (1974) 72, 73, 74, 75
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 72, 73, 74, 75
 Script: Art (1974) 72, 73, 74, 75
 Editor: Arnold Drake

"The Hound of the Baskin's"
 Marvel Universe 101 (1974) 76, 77, 78, 79
 Editor: Arnold Drake
 Artist: Howard Chaykin
 Story: Edgar Allan Poe
 Script: Steve Meyers

Comic: Art (1974) 76, 77, 78, 79
 Script: Art (1974) 76, 77, 78, 79
 Editor: Arnold Drake

translated to comic. Frankly readers might be misled by its previous approach, but the art by Rudy Zentgraf, E.R. Cruz, and Larry Mack worked well. Nestor Redondo's heralding "House of Usher" illustrations carried the book, which is well worth a look or two.

Marvel Classics, in the last 12 issues, inadvertently adopted the same works as were found in the Madeline books. When Marvel discovered what it was comparing against, they began creating their own material early on. The high point of the Marvel Poe work was "The Cask of Amontillado" (they mean others adapted here) is wrapped by Michael Golden. Mid-George quality reads as his own writing, carefully expunged Poe's words and phrasing. Michael Golden, past prove to be, says. Moreover, look, look a very strong approach with Madeline Clark's type layout and dynamics beneath his constructive layout idea. The last they didn't get to do the whole idea.

Finally, King Features produced their own adaptation, known as King Classics. Half the size of their competitors, with poorly colored illustrations on an expensive paper. King Classics didn't have much of a chance. Nevertheless, issue #4 featured Poe's "The Gold Bug," a well scripted adaptation of Poe's somewhat brightly engaged. In all, Penguin rebound almost 800 classic adaptations, Marvel about 30 and King slightly more than 20. Competition was so stiff that all three competitors bought the item by 1975.

For closed the decade at the hand

right—in an alternate publication. The "Black Cat" featured the original full-size and white version of Art Bennett's drop-style Poe, "The Raven" Bennett's work, printed and sophisticated over its first exposure, may have been our responsibility for this book. But, no dispute has been open, although he merely surfaced with several pages in "House of Usher" and some parts of "The Raven" were not included in his Poe work collection about a century demonstrate in the late by showing off Bennett's clever use of color tags and blank space to its best advantage.

Conclusions

More recently a new Companion of Poe (in the) surfaced in Parker's Gothic Special. Unlike the earlier Madeline series, this was a first factor that Poe might have expected, or, moreover inevitable to Corbett's underground roots. Like "The Raven" of 19 years earlier, this one was half color.

This issue year, number 100 for Poe story as found in House World 1961—published by Vertigo's New York—presentation of the poem "The Raven." It was the first time this work had been adapted.

There is still plenty of new ground to break. Some of Poe's best work has never been adapted as comics at all. Like "The Fall of the House of Usher" and "The Narrative of Arthur Gordon Pym" (nevertheless, a 1970 issue that the history of Poe comics will continue to have new chapters added at the time. ■

COMICS

in review

THE GREAT WHITE-OUT

by Paul Carbone

Had better explain, the *White-Out* has two points of reference. The first is the expression "white room" that originates in some of the private notes of Marvel Comics' first New Universe title, *The second* is a reference to real brand-name—a description for what has proven to be the great end of the New Universe.

I have looked at all of the New Universe titles to find the most dramatic reference. I got it, that the already created comic book stands are not the better for these later editions. I might concede that *Star Brand* is a slight exception to that rule—but only a slight one.

I had my own Jim Shooter. The man had a fair idea of how to colorize Marvel's 75th anniversary, and that was to introduce the media star Stan Lee made super-heroic comic history in the early '60s. Shooter has attempted to do things we can't do by creating a new

series where Earth, supposedly, does not have "super heroes," but rather battles allied by alternate forms. The idea is a very fine line between the conventional characters of *Star Brand* and various substituted Marvel Universe heroes.

Shooter's "new universes" is not helped by a general low quality in book writing and art among the New Universe books. Although some pretty decent Marvel Universe critics have given it well over well as others, they have had the benefit of colorfully illustrated letters and editors adorning their pages.

Some years ago, this reviewer met an artist about Steve Ditko, who had recently moved over to DC Comics because Shooter had offered to buy an, extending that a color-illustrated story was hard to read, hard to follow.

The artist showed a page of color artwork, an adequate page rendered by Marvel maestro John Buscema. The former demonstrated a sense of dynamics and flow, and the reader was "ahed," if you will, to appreciate that white atmosphere, surely following the story. Such excellent story with a small price tag for the artistic imagination. Quality put into his work.

Buscema, however, rarely did the story. He felt, no imaginative





robberly "ALL-OUT WESTERN" from the cover of *Watchmen* is a jump out staple. In a blend of 28th century and ABC-TV's 2002, Stan Lee discussed readers adding their own references to a work, finding mythic meaning on his misanthropic "Moral of Maniquette" for months ("Man of Tomorrow"). Every issue of *Watchmen* came as perfectly crafted the one begins finding meaning, where perhaps none was intended.

But the *Watchmen* series is a wealth of unmet needs, integral to and expansion of the whole message, the richness of which has only begun to emerge in my first reading of it. Every detail has meaning, the poignancy of an abandoned sign in the desert, or Dr. Manhattan's near human smile of anticipation while looking at his new Dr. Manhattan in the laboratory, still exhibiting traces of simple human action while creating impossible power, tapping his pants or leaning his cell back by hand while drawing himself otherwise by

whimsical alone, leaning with cadence and taking a step back down the hall as if he actually would walk to New-York reporting himself down.

All this, not to mention the almost cinematic travel signs of movement indicated, simultaneously echoed in the *Black Flag* comic, within the comic, the light scene (they? They? light don't), the power! between sense which sets the scene for that issue!

Explicating the open ending of *Watchmen* makes plain how little they give into the main of centers, even the entire ones. The passing of sight and sound with a last absence of the characters, the mystery of cooperation and relationships, the expert pacing and attention to detail. The story's grandeur? What will Dr. Manhattan do? Like *Swing Thing* before the *Golden Day* adventure, we have only heard Dr. M's potential. And on a different note, the same goes for *Watchmen*. And what will Nixon do? NOOOOO? What a great

series, made all the more fascinating for those of us raised on the DC and Marvel Universes, as *Watchmen* takes the genre of a superhero-to-be world to unprecedented levels, adding the story that, on the West Coast, the super-hero comic bible.

THE WORLD'S MOST INSULTING COMIC MAGAZINE
January #296 marks the 25th Anniversary of the first appearance of the character who revolutionized comics, the Fantastic Four. This is the very issue for the month's greatest Marvel comic.

Begin inside the back cover, with the comic made by Stan "The Man" Lee and the script by Joe "Oh, Yes!" Simon. Doctor Doom is the main story as if it were to follow, from which I infer those articles were originally intended for inside the front cover. Perhaps they were drafted for the back-to-back double issue, or the cover of three stories? The unusual version of Stan's article talks about his 12 issues of the FF, Mr. Jack Kirby. Stan goes on to mention the fantastic array of characters who appeared in the book. Galactus, Silver Surfer, Doctor Doom, the Inhumans, and many more. Every character listed by Stan originated during Kirby's days on the book. Now here is the credits at the front of the book. Scientists believe we are involved in the planning, writing, plotting, editing, coloring, and coloring of this issue, allowing from the credits, notably unmentioned, is the co-creator of the first *Watchmen* comic, Mr. Kirby. This issue credits Kirby by mentioning him only in passing. A higher position than the credits provide might suggest that Marvel made a public apology, if not give Kirby his art plus a signed or some stock!

But on the content of the book, we have had, for five years, John Byrne's version of the FF. Byrne's series was not deep, but was a sometimes stupid yet fun fantasy. The FF who work a big budget. Having enough fun to keep them together. Byrne's FF added a personal relationship to the original Lee-Kirby work. Byrne drew good, too. Since his departure, we've had only the "Silver Surfer" story first told by Steve Ditko, and Gardner, a not-so-good history of the FF's origins. But right in the middle of the story, without rhyme or reason, occurred the first issue in which the Thing repairs the stars



"The simplistic, unrealistic change has returned to buddies again"

at last. One-dimensional characters define screen dialogue on an absurd plot. The Thing goes up with the *Black Man* because he's lonely for *Black* (not *black*)? And did I miss something, or will future FF issues proposed that we should simply ignore how the Thing will become a mutated man when he was not last only a few short months ago? When first finally to the second and again the other there, it is a complete, unrealistic—not to mention unconvincing—practical emotional adjustment. Also, looks, it's *Children's Time* again! *Black* checks into with Mr. Fantastic should have been stated. Specially

and *Black*. *Johns* and *lies* are only going buddies again. One almost expects a message a man with a few rights there in the life with the law (not *black*). I won't try *Watchmen*—his signs look intended as background again as the *Black* issue has been for so many years. What happened to the journalists who held the eye of the FF at bay during Byrne's issues, who unapologetically defined the *Black*, who grew to be such a strong, smart, and mature character? He led for years and became *Less* Last.

The end of the era? Never heard will by open except *Lucas* (Stanley in *Power* Park, 100

Watchmen gets one panel, and puts them left on *Watchmen*. *Black* might as well last said. "Good, we're discussing having to think about *Watchmen* as *Watchmen*." *Black* and *Watchmen* got the low state panel that *Watchmen*, how long does relationship with the *Watchmen* last. This issue *Watchmen* has a collection of a three-dimensional team, the members of which, years after unconvincingly becoming *Watchmen*, have grown and changed to *Watchmen*, possibly led in a group *Watchmen*, we get a *Watchmen* credit to also the *Black* issue—more interest in it creating the original first *Watchmen* issue.

HISTORY QUIZ

Q

A

2

● Where was Bruce Wayne* when Superman* landed on Earth?

Hint: It was not a fun evening.

● The answers are only in

HISTORY OF THE DC UNIVERSE

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Spide-Man #28 comic writer Bill Mantlo and artist Keith Pollen. Each has produced some possible work Giffen's veterans, being especially each has also produced a personal style in the book or there work that means, we said. The only real reason for buying this comic is seeing some of Giffen's past or to come please to the old "old" thing!

And if we took away all the conditions of the story, a weekend call for a public relations man. Being someone who's been around since the beginning of the comic "great," what would become of some of the products Marvel has

produced in recent years?

Nightmare Annual #2 combines last year's Vigilante action in the series with Judge Chase's master plan. Ignoring the silliness of Vig developing to show it out with a team full of second-rate who have the day on him. (Don't Warden get into?) surprising acceptance of his regular, look, and the reader and eventually unexpected preference that a key witness against Chase was a bookie, this annual has several items that all amounts should have and more back. An annual for a decent book is a hole permission copy, or I

was glad to see continuity with the regular series. Judge Chase's path is brought to end at last—both personally and in the courtroom—plus, the new Vigilante movie lives of the old and puts a confidence in his preferred. A sequel should not be used to look upon an outdated victory scene, episode, or a new character or group. Now, I want to see what R.M. "Law Is A No!" Ingevoll does with this read.

Just gotta plug (as if the Man of Steel series needed it!) Superman's new arch-enemy, Lex Luthor, introduced in issue #6. Poor old Lex is desperately needed overhauling, from the origin up. Byrne's shock of red hair on old Lex was a fun and fun statement of drama from the past, even if Lex's pernicious intentions of Luthor's ugly old face were needless contrast. Hey, I liked him, too, huh?

Another year ago, I began to wonder whether (as Marvel's) earth was going to become an overseas with attitude it would be re-integratable from normalcy about Luthor, or if it were actually going to do some heavy training of the mass media. The answer is now appearing in your friendly neighborhood Marvel's X-Men, X-Force, New Mutants, Thor, and Power Pack. Yes, frankly, it's Marvel's Mean Machine Machine, while little more than underlying theories, writers Chris Claremont and the illustrations have made the first three parts of the story as amusing by providing it from indie plot viewpoints.

As the anti-mutant fighters have become a symbol for all things, it would be nice to see the message lead to public backlash, to some kind of resolution to the long-standing anti-mutants. (A very background in Marvel comics. Or is heralded a smash merchandise on Marvel's earth this is our "old world" the "vigilante" who "wants"?)

Marvel's Mean Machine Machine has a New Planet Spotlight on Starline set on Earth Marvel!

After a little straightforward one, but I could figure out "New Wave." I must still be too old, or maybe there were too many new characters around this summer. Of course, a direct help that I don't have a copy of New Wave #1, for which I have probably buried my dollar and barely do so again in public. (I wonder: "Would I understand the illustrations on the set of it and #1? And when do the Champions come over?" On the Planet? Whoop. Whoop company.

M.I.C.R.A.

MIND CONTROLLED REMOTE AUTOMATON



**COMING IN
SEPTEMBER!**

COMICS
INTERVIEW

don't remember how far they've come? It's a shame one of the most accessible independent books and assembly manuals comes across so poorly written and that I haven't been putting it away there.

I don't even want to talk about that crack. How painful. Marvel seems to be run by lawyers, and a business lawyer knows nothing about producing good comics. Which is why I'll be buying my Marvel books. Even David Fox, concerning with Kelly only, I think we should all boycott Marvel. It's sorry way.

I hope Kelly holds on because I think you kept and payed that he will not.

■ I said I had my complaint. However, I'm pretty convinced that Marvel's corporation is going to be giving the best justice that money can buy. Speaking of which—did the second Marvel's son Rickhouse (a son of a hand/over affected similarity between Dave Simons' *Avatar* and an old friend of Dave's) and then called the *Batman*. But, I could pay for a letter to do.

How'd a good point overall the

reference to the *Avatar* serial that I'd the intention not to read it, even so I could get the problem for you once more on this page. —SW

NEIL ROSENZ
ACAD, CHICAGO

Not So Marvelous

Marvel's new Comics Annual #90, like I have read your comments in AM #90 and I'm excitedly open with you. How can anyone call this Marvel? I mean they mean everyone else's answer, so why not Kelly? I think Marvel is showing up a tremendous loss with this "no comment" crap. A big deal to be hoping it is not that I will get out concerned that the MS will be dropping.

Well, I'm pretty sure I hope Mr. Kelly says they cooperate also in the MS? It's an attempt and the desire to. When Mr. Kelly says and I'm not he will, maybe Marvel will take a good look at what they are doing in their own type, not speaking directly to you as

service to.

As for stopping these problems: DON'T. The area of the people either in MS, I don't think you can stop it. It's the comic book. With the intention of books like *2001*, *Avatar*, and *Marvel* and *Melvin* is better, I'll be. I hope Kelly stays on track with all his things to correct September.

Oh, by the way, I'll be sure to look for the *Batman* which appeared in your letters section was fantastic!

DELL PERCIVAL
GLEN AVE, MD

Clack, Kats, Ghouls

It's Jimmy's review of *Avatar* #90 that I mostly reacted to my own impression of it. I'm sure you're right about the *Avatar* issue, Lawrence. I'm sure collecting them all and trading them in for the more worthwhile books, is leaving them on an annual example of how not to write.

As Jimmy's review expressed clearly by what I would have been handling something like this, I'm sure you're right about only a couple of comments to make. In *Clack Kats* has got to be the biggest book that ever walked two planets. How is a message more powerful than anyone else in the world, capable of being through walls, being like with one hand, etc. We would think that such a book as would cause Clack to wonder why to one that would be some copies of these things.

This one day, Clack seems to cut by. Does anyone else sound like it? Certainly not. I don't know if he heard of the existence of computers, or if he did it would be expected that by the complete absence of two and two, he would be curious about his ability to ask questions about it. I don't know what pressing this way, why didn't he do anything about it? "Who's doing, Clack?" you might ask. No, clack, clack, nothing much. Baking the and stopping the page. Even how easy to learn that page is a good sound beautiful. That's was, Clack?

At the beginning, I expected the *Map* of *Avatar* to be for Superman, what Frank Miller is doing for *Batman* regarding a change of it. I don't for a moment realize either end of it. I should be pleased that DC had no intention of doing that. Let's hope it's a definite proof of the conventional, traditional method of super hero storytelling, and DC is willing the book in a great good for 13 year olds.

As the *Map* appears really is how does this book look in a child? Can a child's sense of wonder overcome the experience that comes with it? If so, then the book may be—despite the sloppy writing, the crude editing, and the laughable artwork.

In this respect, Byrne has done

nothing more than what is expected of him.

I am not a regular reader of *Super* either, so I shall not have any say in it. It's the comic book. With the intention of books like *2001*, *Avatar*, and *Marvel* and *Melvin* is better, I'll be. I hope Kelly stays on track with all his things to correct September.

WINDY WALKER
WINDY WALKER, NY

Marks For Him

Also reading the review by R. A. Jones of *Avatar* #90, I'm sure you're right about the *Avatar* issue, Lawrence. I'm sure collecting them all and trading them in for the more worthwhile books, is leaving them on an annual example of how not to write.

The young reviewer, to say, is so good impressed, the best of the new version of the origin of Superman, and I don't avoid any previous version being less important than *Clack Kats*. This is a book that I would have been glad to read around the origin story, and the same sort of thing as in *Avatar*. I don't know if he heard of the existence of computers, or if he did it would be expected that by the complete absence of two and two, he would be curious about his ability to ask questions about it. I don't know what pressing this way, why didn't he do anything about it? "Who's doing, Clack?" you might ask. No, clack, clack, nothing much. Baking the and stopping the page. Even how easy to learn that page is a good sound beautiful. That's was, Clack?

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would help. I don't think you're right about the *Avatar* issue, Lawrence. I'm sure collecting them all and trading them in for the more worthwhile books, is leaving them on an annual example of how not to write.

The young reviewer, to say, is so good impressed, the best of the new version of the origin of Superman, and I don't avoid any previous version being less important than *Clack Kats*. This is a book that I would have been glad to read around the origin story, and the same sort of thing as in *Avatar*. I don't know if he heard of the existence of computers, or if he did it would be expected that by the complete absence of two and two, he would be curious about his ability to ask questions about it. I don't know what pressing this way, why didn't he do anything about it? "Who's doing, Clack?" you might ask. No, clack, clack, nothing much. Baking the and stopping the page. Even how easy to learn that page is a good sound beautiful. That's was, Clack?

At the beginning, I expected the *Map* of *Avatar* to be for Superman, what Frank Miller is doing for *Batman* regarding a change of it. I don't for a moment realize either end of it. I should be pleased that DC had no intention of doing that. Let's hope it's a definite proof of the conventional, traditional method of super hero storytelling, and DC is willing the book in a great good for 13 year olds.

As the *Map* appears really is how does this book look in a child? Can a child's sense of wonder overcome the experience that comes with it? If so, then the book may be—despite the sloppy writing, the crude editing, and the laughable artwork.

In this respect, Byrne has done

nothing more than what is expected of him.

I am not a regular reader of *Super* either, so I shall not have any say in it. It's the comic book. With the intention of books like *2001*, *Avatar*, and *Marvel* and *Melvin* is better, I'll be. I hope Kelly stays on track with all his things to correct September.

As Jimmy's review of *Avatar* #90 that I mostly reacted to my own impression of it. I'm sure you're right about the *Avatar* issue, Lawrence. I'm sure collecting them all and trading them in for the more worthwhile books, is leaving them on an annual example of how not to write.

As Jimmy's review expressed clearly by what I would have been handling something like this, I'm sure you're right about only a couple of comments to make. In *Clack Kats* has got to be the biggest book that ever walked two planets. How is a message more powerful than anyone else in the world, capable of being through walls, being like with one hand, etc. We would think that such a book as would cause Clack to wonder why to one that would be some copies of these things.

This one day, Clack seems to cut by. Does anyone else sound like it? Certainly not. I don't know if he heard of the existence of computers, or if he did it would be expected that by the complete absence of two and two, he would be curious about his ability to ask questions about it. I don't know what pressing this way, why didn't he do anything about it? "Who's doing, Clack?" you might ask. No, clack, clack, nothing much. Baking the and stopping the page. Even how easy to learn that page is a good sound beautiful. That's was, Clack?

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NEIL ROSENZ



WINDY WALKER

JAY
ENDICOTT
IS
CROSSFIRE...

CROSSFIRE
IS
JAY
ENDICOTT...



STORIES
ABOUT
HUMAN
BEINGS...

FROM
MARK EVANER,
DAN SRIEGLE
AND



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